THE NEW YORK DRAMATIC MIRROR

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ELEANOR ROBSON

THE NEW YORK DRAMATIC MIRROR

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BROADWAY seems to be afraid of the provincial actor, but the provincial actor is not afraid of Broadway.

SOMÉ among the *literati* of Paris are questioning ROSTAND'S place among the famous without themselves showing any particular tendency to acquire fame.

THE aspiring young play-maker who would justify theft from the smart verbiage of a brilliant dramatist by reminding the public that SHAKESPEARE also "took things," lacks a sense of humor.

ONE actress approached on the burning question laconically formulates this prescription: "Warm man's slippers, but don't grab his vote." Carefully followed, this will bring more tangible—and more femininely valuable—benefits than suffrage can possibly promise.

D'ANNUNZIO, who acts as his own driver, says the cable, has been arrested and arraigned several times for violation of the automobile speed laws about Rome, "and it is likely will be sentenced to a term in prison." When a great poet succumbs to the fascination, the "joy ride" is no doubt lifted from the vulgarities that ordinarily characterize this passion.

A VERY beautiful woman—who also, happily, is a talented actress—is reported as saying that beauty is an actress' "fifth wheel." And she added that the successful actresses in most cases are not the pretty women, which is true. But as to her simile, it may be added with equal truth that there is many a woman on the stage whose progress—if she makes progress—is due to the fifth wheel with the others missing.

IDEAS are old and there are not many of them available in playwriting nowadays. Many are worked over and over again, in complications that seem new simply because of novelty in arrangement. All ideas are the spoil of one who can give them an aspect of freshness. But with smart sayings and phrases it is different. Thus a new playwright who has to seize epigrams that have been formulated by another should stop, think, and begin all over again.

"WILLIAM SHAKESPEARE, GENTLEMAN."

PROFESSOR CHARLES W. WALLACE in *Harper's Magazine* develops a study of ancient legal documents discovered by him among the dusty and molding archives of England that incidentally presents WILLIAM SHAKESPEARE in a new and fascinating light.

Professor WALLACE'S disclosures as to the original site of the Globe Theatre, made some time ago, as the results of like research and discovery, were received with something quite like discourtesy by the English press and various persons in England who believe that Englishmen have discovered or may discover all that is necessary in the premises. It seems to be assumed over there that SHAKESPEARE belongs solely to England, and that it is an impertinence for an American—or any other foreigner, for that matter—to throw new lights on SHAKESPEARE and his environment. Professor WALLACE'S discovery as to the Globe site carried something of discomfiture, it is true, because a plan had already been perfected to erect a tablet on a site which long had been accepted as the original situation of the theatre. And in the voluminous discussion which followed Professor WALLACE'S discovery it was natural that something like acrimony should develop among those who thought that his changing the order of things was an impertinence.

Nobody can doubt, however, that Professor WALLACE'S new disclosures are as important as they are interesting; and if English scholars and antiquarians are wise, they will set themselves at work to make new discoveries—which are highly possible—along the laborious yet fruitful lines that the American scholar has pursued.

The substance of this latest discovery is set forth on another page of THE MIRROR this week. It proves beyond a peradventure that SHAKESPEARE, losing nothing of the majesty of his intellect or the glories of his imagination, was still a man among men; that he lived and labored among every-day persons who regarded him as a guide and philosopher in every-day affairs, and who sought his mediation in one of the most intimate of family concerns, a love episode, the development of which to matrimony was largely due to his discreet and kindly offices. In short, the disclosures show that SHAKESPEARE was in touch with all the life about him, of which he was a part, yet from which he was removed by the magnitude of his achievements.

SHAKESPEARE, it would seem, in the days and years with which this discovery deals, lived much as authors of distinction and men of affairs now live. He had his rooms in London—a working place in touch with the life of the day, and companionship no doubt with others of note who worked in the atmosphere of the theatre—and his home at Stratford; and he went back and forth much as men in good circumstances go back and forth from city to country in these times. He was a factor in the life about him as he was a power in the theatre, for which he labored industriously, probably little caring for the future theatre to which he was destined to give the highest examples of drama to indefinite ages.

The love-match which SHAKESPEARE was instrumental in bringing to matrimony in time developed a lawsuit. Human nature then was exactly like human nature to-day. SHAKESPEARE was an important witness in the case. The account which Professor WALLACE develops of SHAKESPEARE'S part in this controversy as a material witness carries the perusing mind clearly back to the time and to the episode. SHAKESPEARE deposed in the case with characteristic dignity and with the effect that related to his high standing among those concerned. The citation of the court calls him as "WILLIAM SHAKESPEARE, gentleman"; and gentleman he was with all the rest.

A WESTERN paper gives much space to the retirement from the stage of a young actor who has enlisted as the singing aid of an evangelist, on the theory that the young man has gone from bad to good. It is all in the point of view. Actors—even singing actors—sometimes uplift and inspire, as preachers sometimes do.

PERSONAL

Photo Bangs, N. Y.

SMITH.—That lovable old actress, Mrs. Sol Smith, who is still adding honors at the New Theatre to those of her already remarkable career, will celebrate her eightieth birthday March 19. Mrs. Smith's performances at the New Theatre show that in spite of her many years she has not yet reached that period of life when the development of the mental powers cease. Her vigorous and well-handled impersonations of the old woman rôles in The Cottage in the Air and The Nigger demonstrate her unimpaired ability. She is the oldest American actress in active service and for the past quarter of a century has been "nurse" to most of the famous Juliets, including Adelaide Neilson, Margaret Mather and Julia Marlowe. Mrs. Smith comes of a theatrical family, her parents being Mr. and Mrs. W. H. Sedley, of Boston Museum fame. At the age of thirteen her histrionic ability, which she disclosed in an amateur performance of Shakespeare, was remarked by Charlotte Cushman, who undertook the training of the little Miss Sedley. In 1852 she made her professional début and she has since appeared with Booth, the elder Boucicault, Lester Wallack, Davenport, Jefferson and Mansfield. At the New Theatre Mrs. Smith is the idolized member of the company. Respect for her undaunted spirit and energy, which continue in spite of her many recent tribulations, and love for the aged artist whose interest in the work of her younger associates bind them strongly to her, make her the star of the company.

MEAKINS.—Last night The Merry Widow returned to New York for its second engagement since its original long run at the New Amsterdam Theatre. Charles Meakins, who succeeded Donald Brian in the part of Prince Danilo, is still with the company and continues to delight crowded houses with his acting, singing and dancing. Mr. Meakins, it will be remembered, assumed the leading part when Donald Brian was transferred to the Boston company. For two years Mr. Meakins has been playing, singing and dancing the part and yet his work does not seem to age. The carelessness which results from familiarity with a role and long continuance in it is happily absent in the present instance. Perhaps it is his liking for the part that prevents Mr. Meakins from slighting his work. He has refused two or three offers to assume leading tenor rôles in operas. When the leading male rôle in The Gay Hussars was offered him he refused to leave The Merry Widow.

BURKE.—The word charitable may now be added to the long list of adjectives applied to Billie Burke since the beginning of her American appearances only a few seasons ago. Miss Burke is to appear at a benefit performance for the Art Workers' Club at the Lyceum Theatre March 15 in a new one-act play, entitled The Bracelet, by Alfred Sutro. Later at the Actors' Fund Fair in May she will be one of the trio of Frohman stars which will give one-act plays in Charles Frohman's miniature theatre. In spite of Miss Burke's short career she is one of the most popular of stars to-day. Though an American by birth she was unknown to the American stage till John Drew brought her forth as his leading lady in My Wife three seasons ago. At once her unique and piquant personality established her in the favor of American theatregoers. The following season she blossomed forth as a star in Love Watches. Her present play, Mrs. Dot, is the second in her starring career. Miss Burke is an enthusiastic worker in the interests of the coming Actors' Fund Fair.

The Usher

"Isn't it amazing how an insignificant circumstance will often lead to great results in theatrical affairs!" remarked Alexander Steiner to the Usher the other day.

"Do you know how the celebrated opera of Fatinitza came to be written?"

Mr. Steiner being the nearest relative of the managers of the famous Theater an der Wien, in Vienna, where the operas of Strauss, Suppe, and Milloecker had their premieres, it followed that no one could be a better authority on the subject.

"It was written around a lady's fur coat," he said.

"A lady's fur coat!"

"Yes. The lady was Miss Meyerhof, the prima donna of the theatre, noted for her interpretation of Girofle-Girofla and other Parisian musical successes, and the fur coat was the gift of a Russian nobleman, who presented it to her as a token of his admiration.

"She was wearing the coat on the stage one morning during a rehearsal. Present were Suppe, the composer and musical director, and Zell and Genee, the librettists. Fräulein Meyerhof's gorgeous fur coat excited general comment. Everybody admired it and some made sly remarks on the side. At last some one remarked how sumptuous it would look on the prima donna in a play.

"The idea traveled like an electric spark.

"'Why don't you write me a piece in which I can wear it?' demanded fräulein, jocularly, addressing Zell and Genee. 'I dare you!'

"The librettists accepted the challenge. But the question was, how could they introduce the fur coat? Naturally, they said, the scene must be Russian, and the lady who wears it must be an aristocrat. As luck would have it, Russia and Turkey were fighting just then, and there was the foundation. From Fräulein Meyerhof's fur coat developed one of the best themes ever employed in a comic opera, which, embalmed in Suppe's masterful music, was destined to travel the round of the theatres of every civilized country in the world."

♣

Mr. Steiner is a perfect well-spring of theatrical reminiscences of his Vienna days.

"They have revived The Beggar Student at the Irving Place Theatre," he said. "I remember not only the first night of this operetta in Vienna, but some interesting incidents that preceded it.

"Milloecker, the composer, had scored one failure after another with his operas. Nothing he put his pen to seemed to succeed, until he became known as a genuine *pech-vogel*—what you would call a Jonah in this country.

"Along came the book of The Beggar Student. It was offered to Suppe and then to Strauss. Both declined to compose the music for it. The theme, by the way, was not taken from Bulwer's Lady of Lyons, as has been stated, but from an old forgotten play of Scribe's. Neither of these composers regarded it as calculated to enhance his reputation and simply turned it down. But the management had faith in it and was anxious to have it set to music. When Milloecker was suggested his name was promptly pooh-poohed. The management had made too many costly experiments with him. Yet in the end the book was turned over to him, because there was no one else to do it—and you know what a success it made in all parts of the world. Milloecker died a rich man."

♣

The English Actors' Association, having once discouraged actor-managers as members, is making overtures to this class of men with a desire to enroll them in the association, to which some of them formerly belonged. The withdrawals of actor-managers some time ago, it is understood, was on the theory that their membership was inimical to the interests of the rank and file of the body on certain questions that the association was bound to consider.

George Alexander has expressed his willingness "to be of service to the association," a response which is susceptible of various interpretations.

F. R. Benson expresses his willingness to rejoin, provided he is not required to support any "trade-union policy." Mr. Benson incidentally compares the actor to the nightingale, "whose chief reward will ever be the opportunity for singing, often to the stars and empty benches."

Charles Hawtrey declines the invitation to become a member, insinuating that the association is not now wholly free from the influences of certain managers.

Yet the future of the actor-manager is never certain, unless he has gained independent fortune. The whirligig of time brings many changes, and the actor-manager of to-day may be merely the actor of to-morrow, with a desire to fellowship with those who find benefit in formal association.

♣

"The New Theatre has a fine organization to-day, a large number of clever players," said an observer to The Usher, "but there is a sort of exclusiveness about the publicity system of the theatre—no doubt well devised and along lines of dignity—that in a way militates against the more modest members of the company—those who infrequently have parts, or are merely supernumerary figures."

"What do you mean?"

"Why, in the current bills of the play—the programmes, so called—you never find the names of any members of the company but those who are actually playing. Now there are clever actors—men and women—on the roll of the New Theatre whose names seldom or never get on the bill. They are players who have been in honorable associations elsewhere, and here figure, perhaps, but as supernumeraries."

"But they get their salaries, do they not?"

"As regularly as the day comes around, I understand. They have no complaint on that score. But naturally they ought to figure in the bills, ought they not? And would it not add to the dignity of the theatre to publish regularly in the bill the names of all the actors of the company? The stars who travel with repertoires as a rule regularly publish the names of all the members of their companies, whether in the current bill or not. It adds a note as to completeness of equipment—a suggestion of reserved force in the organization—does it not?"

No doubt it does. But, of course, it is a matter that rests in the management of the New Theatre, which, all things considered, has shown itself to be an intelligent management.

♣

Two English-speaking actresses, from all accounts, have made a decided conquest of the Germans. One is Rosalind Ivans and the other is Madge Lessing. Miss Ivans, who was a member of the late Meta Illing's company of English-speaking players that invaded the Fatherland to present English standard plays and current successes there, had to leave London, where she is hardly known to the West End, to have the German critics declare that she has "a brilliantly emotional temperament, a beautiful voice, rising to absolutely amazing heights of tragic art," and that she is "an artiste worthy of fame."

Madge Lessing, who now speaks German like a native with a Berlin patois, has established herself so firmly at the Kaiser's capital that she is under contract for three years at the highest salary ever paid to an American singer—for, although London is given as her birthplace, she started her career in New York. She was first seen as Lady Tom-a-Line in The Passing Show, at the Casino on May 12, 1894, and after playing in all the Casino pieces until 1900 went to London and was cast for the principal girl in The Sleeping Beauty and the Beast, at Drury Lane.

♣

Preston Gibson, author of The Turning Point, on the opening night of his play at the Hackett Theatre, replying to charges that a number of the epigrams in the comedy were borrowed from two of Oscar Wilde's plays, is credited with the statement that Shakespeare appropriated Hamlet's speech, "To be or not to be," from Plutarch.

If Mr. Gibson is correctly reported, this statement will be important to Dr. Howard Furness, who has obviously overlooked in his Variorum Shakespeare's indebtedness to this source.

Mr. Gibson, however, is probably in the wrong, and his miscellaneous reading has caused him to confound authors and sources of thought as well as sources of epigrams. Presumably he alluded to Plutarch's description of Cleopatra's barge sailing up the Cydnus, which Shakespeare borrowed from Plutarch, but touched up into a magic picture with his own genius.

ROBERT DROUET

In the fine cast with which Henry W. Savage has produced Madame X is Robert Drouet, who plays the role of Louis Floriot, the husband, with much impressiveness. The best known roles in which Mr. Drouet has appeared have been John Storm in The Christian, succeeding Edward Morgan in that production as Viola Allen's leading man; John Austin in The Girl with the Green Eyes, and Julian Rolfe in A Woman in the Case. Mr. Drouet is also a dramatist, having written several plays and sketches.

A TRIBUTE TO THE THEATRE.

William Maltly, in an address before the Central Socialist Club at Haverhill, Mass., the other day, paid this tribute to the theatre:

The theatre in America has never received the recognition rightly due it as a factor in influencing the thought and shaping the morals and ideals of the people. When it has not been ignored entirely in this connection it has been recklessly condemned usually by those who knew the least about the theatre, its activities and its people. As a result of this attitude the theatre has been regarded either as a place to be avoided or as merely a means of amusement, where one could pass an idle hour in entertainment. And yet all this time the theatre has been playing an important part in determining the course of thought and conduct of the great mass of the people.

It is safe to say that no other institution in this country exercises such a profound public influence as the theatre—and by the theatre is meant all kinds of theatrical activity—burlesque, moving pictures, vaudeville—as well as the standard playhouses. More people go to the theatres in any of our large cities in a single night than attend the churches on a Sunday. The press itself has no larger audiences, and since the coming of the roof-gardens and seaside and Summer resort show places, the theatre is the only institution that attracts the people throughout the entire year. For his reason no other institution has such a potent influence for good or ill as the modern theatre.

The drama is the most effective medium for influencing public thought and in shaping the human character because it is the only art that appeals directly to the mind, the heart and the soul, thus stimulating the intellect, as well as arousing the emotions and kindling the imagination. The actor, through his personality, establishes the current of sympathy between himself and the audience and by a psychological process, wins a respectful hearing for whatever idea, message or emotion he may be trying to transmit. The mind of the audience is impressed, whether all its members may be in agreement with the idea conveyed or not, and the impressions thus made are of the most lasting character.

GOOD-BYE, ELEANOR ROBSON.

THE MIRROR this week pays a deserved tribute to Eleanor Robson on the first page by presenting her portrait, now that she has retired from the stage.

Miss Robson (now Mrs. August Belmont) retires to private life in the heyday of her artistic success. Few of her age have had a more gratifying experience in the profession to which she was almost born. None have left it with a cleaner personal record. If she never attained the highest rank which the Drama assigns only to the heaven-born geniuses of the stage, she filled for many years a conspicuous niche in its temple, and if it was denied her to sway the human heart with the profoundest emotions which the moods of tragedy can evoke, she was always a mistress of the art of pleasing her audiences, and few could have surpassed her in depicting the quaint characteristics of Merely Mary Ann, the pathetic little slavey in Zangwill's study of life below stairs; the wilful spirit of the romantic Aubrey, or the wistful childishness of the ragged heroine of The Dawn of a To-morrow.

As did Mary Anderson, Edith Kingdon and others, she retires from a public career with the assured respect and admiration of her professional associates and the best wishes of THE MIRROR.

The Matinee Girl

"WE people of the United States are crazy about success."

Helen Ormsbee put her hat on crooked for her entrance in A Man's World. She pushed it about to see whether it would wriggle properly, and decided to leave but one pin in it.

"Miss Mannering suggested that I let my hat slip around on my head. She said that was always the token of the careless dresser. Wasn't it fine for a star to take that interest in a member of her company? She has given me so many hints. They have all been so kind."

Miss Ormsbee smiled in that quick, glancing habit that, with her features and coloring and her short, slight figure, are remindful of Maude Adams. Then she caught up the broken thread of her chat.

"We care so much about whether persons get on. That is our first question about every one. Success is hitting the bull's-eye. That isn't easy. A great many fine marksmen just miss the eye, sometimes by a hair-breadth. That is the difference between success and non-success. Yet the great American classification is 'Successful People' and 'Failures.'

"It happens that I had been thinking a good deal about failure and why some people are failures. I had been studying people in my own profession and in newspaper work, fine men and women, who had just missed success, and so were classed with failures. And I was struck with the cruel necessities of success. To be successful a part must be played not nearly right, nor about right, but just right. So in a newspaper the story must be constructed, the facts marshalled, in the most interesting way. Otherwise failure. Then I was engaged to play the part of Clara, a failure. Wasn't it odd?"

She sat girlishly, one foot under her, the other swinging against the side of her trunk, as she talked.

"Yes, I had known some Claras. I have one in mind now whose story was very sad. She was pretty and she had been a bright pupil, but her home life was colorless. She was surrounded by people much older than herself. She had led an uneventful life. I think that she had had few, if any, offers of marriage. If her sphere had been wider she would have been much admired. But duty kept her in her little groove, and her life seemed to grow narrower and the colors in it paler. When she was thirty-five she was ill, but the doctors said she could live if she tried. She didn't try. Life wasn't worth the effort. And she died."

"How do you contrive to make Clara look so shabby?"

Another Maude Adams smile flashed upon me and disappeared. "It is very easy to look shabby. One has but to wear clothes that are a little worn, a little out of date, or that never did fit well. That gray dress I bought at a second-hand store. This cloth suit is new enough, but it doesn't fit particularly well, and the crumpled collar and cuffs are enough to give it the shabby touches."

Miss Ormsbee has always known the stage in theory, for her father is a veteran among dramatic critics. For eighteen years he has been the dramatic critic of one of the newspapers published in the city which New Yorkers reach by bridge and ferryboats.

When she was born in Rutland he was a newspaper man. When in her childhood they removed to Springfield, Mass., he was a dramatic editor.

Being graduated from Packer's Institute with the record of being one of that exclusive school's most brilliant pupils, it was the parental purpose that she should go to Vassar. But how often are mistaken parental purposes foiled by bright youngsters! Again there was illustrated the truth that parents propose and the child disposes.

Miss Ormsbee said she wanted to go on the stage. Mrs. Fiske heard of it and engaged her for Hedda Gabler. Helen Ormsbee's first part was that of the old servant, a woman of sixty, Berta, in Hedda Gabler. Her next the hag in Mary of Magdala.

"Then I played the old servant in La Femme du Claude," said Miss Ormsbee. "Do you remember that she is opening the house in the early morning in the first act? She opens the shutters and then the door and the Femme du Claude comes in. Mrs. Fiske stood at the door waiting. When I opened it I couldn't speak. And when she looked at me with a glitter in her eye she

Helen Ormsbee.

wasn't Mrs. Fiske. She was the terrible creature, half witch, half woman, in the play, and I was for a moment struck dumb."

Miss Ormsbee joined the all-star cast in The Two Orphans, and when Grace George was ill played Louise in the West. She was the leading woman with Checkers for a season, and New York liked her as the little girl in the farce of brief life, What the Butler Saw.

Her father's score of years on the hither side of the footlights must have yielded him much wisdom which he imparted to his insurgent daughter, I thought. "Did your father give you advice when you went on the stage?" I asked.

"Nothing," she laughed back over her shoulder from the stairs, for her cue was only two seconds away, "nothing but 'don't.'"

"Don't what?"

"Don't go on the stage."

The next moment I heard Miss Mannering (Frank Ware's) command: 'Clara, either pin that hat on straight or take it off."

Bright Eyes is an evening of optimism. As well try to resist Blanche Ring's smile as Cecil Neal's. It makes one feel well to hear Florence Holbrook sing "Cheer Up, Honey," and better to see Neal's delicious impersonation of a cleric choir leader, and best to watch him "fan" a game no one else saw.

Every one may buy a doll for the big booth at the Actors' Fund Fair. The doll should be sent to Mrs. Leona Ross clothed only in simplicity. Actresses temporarily at liberty will dress the dolls according to their taste and ability.

On Sunday, March 20, Mrs. Sol Smith Russell will achieve her eightieth birthday. Thirty-two years of non-professional, forty-eight years of professional, life have been her portion.

She set unwilling feet upon the stage. Charlotte Cushman, seeing her play in an amateur performance when the child was thirteen, advised her to go on the stage.

"But I don't want to," the pert little Miss answered.

It was not until she had for years been the wife of Sedley Brown and was the mother of two children that she consented to follow the path toward which her talents led her. Yet this unwilling recruit of the stage army learned to love the long, hard marches. Loved them so well that last year when she was ill the summons her children said, was a call back to life to which she hearkened and which she obeyed.

Guests at the last Twelfth Night revel saw her, a plump, apple-cheeked woman, white-haired and large-eyed, in a stage box at the Berkeley Lyceum. Younger players crowded to her box to pay their respects. One of them said: "The blue fires in your eyes burn on. You will always be young, dear madam."

"Nonsense," was the matter-of-fact reply. "Have you ever had rheumatism?"

"You look as Queen Victoria did upon her throne," was an Englishman's tribute.

"A mighty homely woman," retorted the oldest actress.

Miss Mannering has bought a Summer home to be called Mannering Hall, and a yacht which she has named *The Bug*. The name of the estate she has bestowed. That of the boat she takes over.

"It has won so many prizes under that name it would be a pity to change it. It would be like a woman losing the fame she earned in marriage with a mediocre husband, wouldn't it? No, I shall leave it *The Bug*," she insists.

The Bug can comfortably entertain ten people. On a gala day when crowding doesn't matter it can be made to carry twenty-five.

Mannering Hall was the Summer home of former Comptroller of the Currency Eckels, in Wisconsin. In this mansion in the woods the Comptroller entertained house parties of national distinction and significance. It had seventeen guest rooms.

"It shall be home," said Miss Mannering. "I am buying it partly for Baby. She needs a big place to run about in."

The Matinee Girl put the usual Manhattan Island question: "But why so far from New York?" Miss Mannering tilted her chin and glanced at the ceiling of her dressing-room in the thoughtful fashion that is one of her bewitchments, that inspired the characterization of an admirer: "Mary Mannering is the only woman I ever knew who thinks before she speaks."

"Travel isn't good for a child of five years. I want Baby to have a growing time, and that four months a year in the Wisconsin forest air will be.

"But another reason is that many of my friends live there. Still another," with a wise little smile, "is that I can persuade friends to come from New York and see me, but it is so far that I can't return the visit. So shall my Summers be stationary ones."

Farewell sentiments take on an importance unattached to ordinary utterances. Beyond Eleanor Robson's formal "Goodbye" to her company at the Majestic Theatre at Brooklyn we go to a last public expression made at Kansas City when she was playing an engagement in The Dawn of a To-morrow there during the holidays.

"There are three periods, like the summit of high hills, in a young girl's life," she said. "They are 'getting religion,' 'being stage-struck,' and 'falling in love.' No one escapes them, as none of us escape whooping cough, measles and mumps. They are all transient emotional cataclysms.

"The hysteria we call 'getting religion' doesn't mean the faith that becomes a part of us and helps us to bear to live.

"Nor does the hysteria of the stage-struck period last. Girls speak pieces at school. They give home entertainments and arrange for amateur theatricals or benefits. Then comes the illusion that they are actresses. Their foolish friends in their desire to be agreeable nourish the baseless fancy. Girls go on the professional stage, fail, and have only bitter memories of their attempt."

As to the fervor of first love Miss Robson gives no warning. THE MATINEE GIRL.

TO GIVE JOINT READINGS.

Madge Corcoran and Adelaide Fitz Allen are arranging to give joint readings before societies and under auspices that favor such entertainment. Both of these actresses have enjoyed association with stars of note, and both are clever exponents of the classics and earnest students of Shakespeare.

THOSE STORIES OF FRICTION

REVIVED AGAIN ON THE RESIGNATION OF JOHN CORBIN FROM THE NEW THEATRE.

But Denied Absolutely by the Literary Director of That Institution, Who Will Retire in June—An Interview with Mr. Corbin—He Will Devote Himself to Playwriting.

John Corbin, literary director of the New Theatre, has resigned and will leave that institution on June 1. Again the story of friction has arisen and again it is denied by all connected with the theatre.

In conversation with a MIRROR representative Mr. Corbin explained his position. "Yes," said he, "it is true that I have resigned as literary director of the New Theatre. I am leaving, not because of any friction between myself and any of the directors, but simply because I want to continue my writing. I accepted the position for two years with the understanding that if at any time I wished to resign I might do so on three months' notice. I have been with the New Theatre for a year and have seen the first year's work through. I have read more than two thousand plays. Now I want to write plays and stories of my own. One of my plays is to be produced soon.

"The report of dissatisfaction on the part of the founders and directors with the selection of plays is absurd. We have produced three of the finest modern plays seen in New York this season. They are The Nigger, Strife, and Don. The two classic comedies, Twelfth Night and The School for Scandal, have also been notable successes. A few mistakes have been made, of which the production of Lia, the Mother, was the most serious. When we consider the percentage of Broadway failures this season and then compare our large percentage of successes, the idea of dissatisfaction becomes ridiculous. The receipts have increased much since the opening of the theatre." Here Mr. Corbin turned to Van Ness Harwood, press representative of the theatre. "Have they not, Mr. Harwood?" The latter replied, "They are still on the increase."

"My address before the City Club, which has been so mangled by the papers, was in no way a criticism of Lee Shubert. He and I are good friends. At present I am doing work on a play of his as a friendly turn. In that address I spoke of wanting to get The Passing of the Third Floor Back for the theatre. At the time I mentioned it Mr. Shubert said he thought it would be impossible to secure it. We tried but did not succeed. This was before the New Theatre was opened. We had not yet engaged any players and did not know that we were to have Mr. Sothern. Jerome K. Jerome was unwilling to part with his play unless he knew who was to appear in it. That was how we came to lose The Passing of the Third Floor Back. At the time of the address my letter of resignation was already written and in my pocket. What I said about Mr. Shubert was but pleasantry. I wanted to amuse my audience and jokingly perpetrated a 'grind' on Lee Shubert.

"Equally untrue is the statement that Winthrop Ames and I are enemies. Mr. Ames is an old friend of mine. It was at my suggestion that he became a candidate for the position of director. I was not asked to be director. I was asked whether I would be a candidate for the position. I did not feel capable of filling the position and declined to be a candidate, but I mentioned the name of Winthrop Ames, who was unanimously elected."

Before assuming the literary directorship of the New Theatre Mr. Corbin was a dramatic critic and magazine writer. He has also written several books. William A. Brady has accepted a play, Her Husband, by Mr. Corbin, in which Grace George will appear.

FORREST'S BIRTHDAY.

The one hundred and fourth anniversary of the birth of Edwin Forrest will be celebrated at the Forrest Home, Springbrook, Holmesburg, on Wednesday, March 9.

A large new flag will be raised on the ninety-foot pole on the oval, the windows of the parlor of the Home will be opened—may the weather be fair!—Sydney Cowell will play "The Star Spangled Banner," and the old players will sing the National anthem as the Stars and Stripes unfold to the breeze.

The customary basket of roses and wreath of ivy from the Home grounds will be placed on the Forrest tomb in old St. Paul's Churchyard. During the afternoon and evening an entertainment will be given in the parlors of the Home.

APPLIED THE MAIL ORDER SYSTEM.

During the engagement of Maude Adams at Worcester, Mass., March 2, the seats were offered for sale through a mail order system, with the result that on the morning advertised as the date of regular sale nothing was to be had but a few in the gallery and about half a dozen in the boxes.

"DAD" RUSSELL CELEBRATES.

James G. Russell, familiarly known as "Dad" Russell, is doorkeeper at the Oliver Theatre, Lincoln, Neb., and is said to be the oldest employe actively engaged in any branch of the theatrical business in the country. He celebrated his ninety-sixth birthday March 2.

NEW SHAKESPEARE DISCOVERIES

Professor Charles W. Wallace Reveals the Bard's Share in a Romantic Domestic Drama of 1612 and Brings Important Facts to Light.

It remained for an American to make the world acquainted with William Shakespeare as a man among his contemporaries and sunder the veil that made him appear, at least to many, as a demi-god of intangible substance, or a fictional character serving Lord Bacon as a mask to screen the authorship of Hamlet.

This portrait of Shakespeare is said to be from a panel painted by Richard Burbage about 1597. It was found in an old house in Eastcheap, London, and is registered at the British Museum.

Few readers of Professor Charles William Wallace's last Summer's announcement from London, that he had made important discoveries giving Shakespeare a local habitation and a name, were prepared for the magnitude of these discoveries, only a part of which, we assume, are revealed in his article in the March number of *Harper's Magazine*, entitled "Shakespeare a Man Among Men."

In this article Professor Wallace fixes a number of interesting facts. He shows that the dramatist lived in the house of Christopher Mountjoye; that this house was situated at the corner of Silver and Muggle (now Monkwell) streets; that this period of residence covers at least six years, from 1598 to 1604; that this was the period of the poet's greatest creative activity, to which is assigned the writing of Hamlet, Much Ado, As You Like It, Twelfth Night, Julius Cæsar, Troilus and Cressida, Macbeth, Measure for Measure, and Othello; that Mountjoye's house was within three or four minutes' walk of the residence of Hemings and Condell, the editors of the Folio of 1623, the first collected edition of Shakespeare's works, and within a short distance of Ben Jonson and Thomas Dekker, whose plays he was instrumental in having presented at the Globe Theatre during his active share in the management.

Professor Wallace also brings into direct connection with Shakespeare, George Wilkins, who, as Professor Nicolaus Delius, the German scholar, first pointed out in 1867, had a share—and perhaps the lion's share—in the workmanship of Pericles and Timon of Athens.

He also proves that Shakespeare was addressed, in the judicial form of a court summons, as "gentleman," and resided amid an environment of respectability in keeping with his reputation.

What is of almost equal importance to all this and much more set forth by Professor Wallace, is the evidence his discoveries afford of Shakespeare's kinship with all human kind, for he reveals him in the character of a benevolent mediator in a marriage between a young apprentice and his master's daughter.

Let us briefly recount this remarkable story revealed by an old lawsuit of 1612 in which the Bard of Avon was the principal witness.

The chief actors in this now-to-be-famous case were Christopher Mountjoye, his wife Marye and daughter of the same name as her mother, one Stephen Belott, and Shakespeare himself, besides sundry minor persons.

Mountjoye, probably a refugee Huguenot, as surmised by Professor Wallace, born in Cressy, had come from France and become a citizen of London May 27, 1607. He was a maker of fashionable headdresses and wigs. He accepted as an apprentice in 1598 a youth named Stephen Belott, whose mother had married one Humphrey Fludd in France and now lived in London. Belott faithfully served his apprenticeship and was well liked by his master and Madame Mountjoye.

The latter desiring to promote a marriage between young Belott and her daughter Marye, approached Shakespeare with a proposition to "move and persuade" Belott to speak the fateful words that should make him a benedict, promising to dower Marye with a portion of £50 in the money of the day, a sum amounting at present to about £400, or $2,000—besides household stuff, etc.

It was the fulfillment, or the alleged nonfulfillment, of this contract to which the world owes these revelations of Shakespeare's active participation in a domestic romance.

Shakespeare successfully acted as the intermediary. Young Belott was married to the gentle Marye through the poet's good offices, and all went merry as a marriage bell for a short time—perhaps a few years. Madame Mountjoye, according to the parish register examined by Professor Wallace, died in October, 1606, and then matters took a sad turn in the affairs of Belott and his father-in-law. Belott and his wife left the paternal household and took a chamber in the inn of George Wilkins, the dramatist.

Time waned, and Belott sued his father-in-law for the fulfillment of his promises touching the £50 dower and the household goods, and set up a claim to £200 of Mountjoye's general possessions.

The records of the court in this case, Shakespeare's deposition answering the five cardinal questions in controversy, show the master dramatist's important part in the marriage.

This deposition, given in fac-simile in Professor Wallace's epochal article, is in the handwriting of two clerks, but bears the poet's abbreviated signature, "Willm Shakes"—similar to that appearing in the famous copy of Ovid's "Metamorphosis," still preserved.

But what makes the signature unquestionably authentic is not only its identity with the acknowledged signature appended to his will and other documents, but the introductory sentence of the deposition as that of "William Shakespeare of Stratford upon Avon in the County of Warwicke, *gentleman*, of the age of 48 years or thereabouts."

This deposition was made in response to a "compulsory" to William Shakespeare, issued May 7, 1612, and made immediately returnable.

In this deposition Shakespeare is proven to have resided in the house of Mountjoye for a minimum period of six years and to have been on intimate social terms with everybody in the family, including the intelligent young apprentice, the interesting but anonymous Marye Mountjoye, and finally even Johanne Johnsone, the housemaid.

In the eleven other depositions besides that of the great dramatist, as pointed out by Professor Wallace in the *Harper* article, Shakespeare is mentioned by name nine times, two merely refer to him and the twelfth bears his own signature.

Professor Wallace not only reproduces the deposition with Shakespeare's signature in fac-simile, but he prints the depositions of Johanne Johnsone, Daniel Nicholas, a near neighbor and son of a former Lord Mayor; William Eaton, an apprentice of Belott; George Wilkins, the dramatist, and others, and illuminates his valuable contribution by some excellent reproductions of old maps and plans and a half-tone print of the present-day public house at the corner of Silver and Monkwell streets, which occupies the site of the old Mountjoye house where the poet wrote Macbeth and Hamlet.

These revelations are of priceless value to every student of the subject all over the world. They show us Shakespeare for the first time in the flesh and diminish the distance that has separated him from the famous Mermaid's Inn, where he foregathered with Jonson, Dekker, Beaumont, and Fletcher; with the Globe Theatre, on the way to which from Silver Street he was almost compelled to pass both Wilkins' inn and the Mermaid; and makes the way to and from his playhouse and his dwelling an almost familiar footpath for every wayfarer.

What is almost as valuable as the documents themselves are the deductions which Professor Wallace is able to draw from the facts he thus sets forth. Of material value is the added fact, made clear by this indefatigable American investigator, that, in common with Germany, Holland, Denmark, Sweden and Norway of that period, England wrote in the Gothic script, even its court records. That which some perfervid Baconians mistook in Shakespeare's handwriting for evidence of his ignorance was in reality the current penmanship of the average man who wrote a great deal in that day—almost identical, in fact, with the modern German script. So that the signatures of Kaiser William and of William of Stratford, though three centuries apart, will likely show a manifest similarity.

Of still further importance is Professor Wallace's conclusion that Shakespeare acquired his French, of which he made such showy use in the dialogue between Henry and Catherine in Henry V., in the house of the Frenchman from Cressy, where he spent perhaps a decade or more of his most active career; and how significant is now the fact that Montjoy is the name of the herald in Henry V.!

The tireless investigator to whom the admirers of the immortal bard are indebted for this most important discovery tells how he and his wife dug the facts out of the countless documents, vaguely estimated at millions, in the Public Record Office, the great national archive of England. Here, among chronicles of the Anglo-Saxon period, never opened since they were packed away, these wonderful facts have lain buried for three hundred years, with perhaps others equally important yet to be published, while the great controversy over Shakespeare's identity has waxed hot among the partisans of Shakespeare and Bacon, and some have even denied his existence. The account of this delving into the archives by the indefatigable Nebraskan is an absorbing part of it all. This discovery of traces of Shakespeare's everyday life among his household friends may be slight as to the facts, but it has brought the world perceptibly closer to the solution of the mystery that has so long surrounded his life in London at the very time when his productive genius was at its best.

ASMODEUS.

MRS. FISKE'S COMPANY.

The organization for the sixth year of the Manhattan company, which, up to the time of the New Theatre company, was practically the only permanent group of players in America, is announced by Harrison Grey Fiske as now completed. The Manhattan company has always been used to support Mrs. Fiske, and in the Easter production of Ibsen's Pillars of Society at the Lyceum Theatre the members have been assigned the following parts:

Consul Bernick, Holbrook Blinn; Mrs. Bernick, Virginia Klein; Olaf, Gregory Kelly; Martha Bernick, Alice John; Johan Tonnesen, Edward Mackay; Lona Hassel, Mrs. Fiske; Hilmar Tonnesen, Cyril Chadwick; Doctor Rorland, Henry Stephenson; Rummel, Charles Riegel; Vigeland, Wilfred Buckland; Sanstad, T. N. Heffron; Krap, R. W. Tucker; Dina Dorf, Merle Maddern; Aune, Sheldon Lewis; Mrs. Rummel, Mabel Reid; Mrs. Holt, Florine Arnold; Mrs. Doctor Lynge, Veda McEvers; Hilda Rummel, Helena Van Brugh; Netta Holt, Helen Fulton.

The Manhattan company was organized by Mr. Fiske in 1904 and made its first appearance in support of Mrs. Fiske on the evening of Sept. 14 in a revival of Becky Sharp. It has participated in the following plays with Mrs. Fiske: A revival of Tess of the D'Urbervilles, a revival of The Doll's House, a revival of Divorcons and Little Italy, Dolce, Hedda Gabler, A Bit of Old Chelsea, Leah Kleschna; Mrs. Fiske's own plays, The Rose, A Light from St. Agnes, and The Eyes of the Heart; also The New York Idea, Rosmersholm, and Salvation Nell.

Associated with this organization have been many players well known to the American stage, among them John Mason, George Arliss, Frederick De Belleville, W. B. Mack, Etienne Girardot, Tyrone Power, Frank J McIntyre, Charles Cartwright, Bruce McRae, Fuller Mellish, Holbrook Blinn, Carlotta Nillson, Eleanor Morretti, Annie Ward Tiffany, Emily Stevens, Rose Eytinge, and Dorothy Dorr.

MAY IRWIN RETURNS.

May Irwin, who retired from the stage a year ago to enjoy the fortune which she had accumulated, has been persuaded by George Tyler, of Liebler and Company's staff, to return. She will appear under the Liebler management in a play called Mrs. Jim, by Booth Tarkington and Harry Leon Wilson, authors of The Man from Home.

THE ACADEMY MATINEE.

Students of the Empire School Produce Two Comedies Before a Pleased Audience.

The fifth performance of the season of the American Academy of Dramatic Arts and Empire Theatre Dramatic School was by far the best yet given this season. The plays, The Dowager, a one-act comedy by Charles Matthews, and The Butterflies, a comedy in three acts, by Henry Guy Carleton, were better suited to the talents of the young players than several of the selections for previous performances. The cast of The Dowager was:

Lord Alfred Lindsay	Edward Lindsley
Sir Frederick Chasemore	Philip Perry
Edgar Beauchamp	Louis Lewy
Servant	Grant Ervin
The Dowager	Eloise Murray
Lady Bloomer	Elsie Fuller
Margaret	Jean Mareot

The two girls, Lady Bloomer and Margaret, are in love with Sir Frederick Chasemore and Edgar Beauchamp, respectively. The young men reciprocate their affection. The girls are not sure of the reciprocity and the young men are equally uncertain. A number of amusing episodes develop before the dowager craftily brings the lovers together.

The youth and interest in their work of the players made this playlet a delight. The old-fashioned silk dresses and the coiffure of the girls and the long, bright-colored coats, boots and wigs of the men added to the picturesqueness. The acting was highly commendable. The scene was an English country house about 1790.

The cast of The Butterflies was:

Frederick Ossian	Philip Barriss
Andrew Strong	Edward Lindsley
Hiram Green	Grant Ervin
Barrington	Louis Lewy
Nathaniel Bilser	Arthur La Rue
Coddle	Franklin S. Robbins
Mrs. Ossian	Elsie Fuller
Suzanne Elsie	Helene Hope
Mrs. Beverly Stuart-Dodge	Nana Hibbard
Miriam	Frances O. Bilder

Mrs. Beverly Stuart-Dodge's ambition was to marry her daughter Miriam to a wealthy man. Miriam was in love with Frederick Ossian, who had saved her life at Narragansett. He and his mother were as poor as the Stuart-Dodges, therefore the prospect of their marriage was highly displeasing to Mrs. Stuart-Dodge. Love found a way to unite the young people. Two other threads of heart's interest were furnished by the love affairs of Andrew Strong and Suzanne Elise Green and Hiram Green and Mrs. Ossian.

Of this production Helene Hope was easily the star. With the vivacity and girlishness of youth and with an evenness and restraint that could hardly be classed in the amateur catalogue, she dominated the scene whenever she was on the stage. Franklin S. Robbins as Coddle was amusingly stiff. His entrance and exit were accompanied by the laughter of a pleased audience. With the exception of Edward Lindsley the cast was efficient. Mr. Lindsley was at no time in the picture. Just as he failed in The Dowager to suggest the carelessness and fickleness of Lord Alfred Lindsay, so was he as unsatisfactory in the part of the lover, Andrew Strong. The first two acts took place in St. Augustine, Fla. The scene of the third act was Lenox, Mass. The time was the present.

J. M. Edgar Hart and Charles Jehlinger, who staged The Dowager and The Butterflies, respectively, deserve a word of appreciation.

NO CANADIAN TRUST.

A rumor to the effect that a Canadian syndicate was planning to take over all the theatres controlled by Bennett, Keith, Considine, John Cort, the Shuberts, Klaw and Erlanger, Walker, and Sparrow, that reached Broadway last week, drew forth an emphatic denial on the part of the above managers.

At the Shubert offices it was denied that any of the theatres booking Shubert attractions were to be merged into a syndicate circuit. Klaw and Erlanger assert that the theatres booked by them have still several years left in their agreements to book Klaw and Erlanger attractions.

If such a combination were effected American attractions would have to be booked, for there are in Canada but few producing managers. The feasibility of a strictly Canadian combination booking strictly Canadian attractions is questioned, owing to the few week stands and the long jumps between towns. "If an amalgamation of any Canadian amusement houses has been made," say the American managers, "it is an amalgamation of moving picture houses."

CLINTON STUART SETS MATTERS RIGHT.

Clinton Stuart asks THE MIRROR to correct a statement in a recent article headed "Two Decades Ago," in which the authorship of L'Abbe Constantine was inadvertently attributed to Meilhac, when, of course, his literary partner Halevy was intended. These men wrote so much in common, from Offenbach's librettos to Frou Frou, that the slip is not inexcusable in a busy writer, Mr. Stuart made the dramatic version of Halevy's well-known novel referred to as being played at the time at Wallack's Theatre. He asks THE MIRROR to correct also the reference to Clara Morris' appearance in Martyre, credited to D'Ennery. Mr. Stuart was the author of the play dramatized from D'Ennery and Tarbe's novel, and it was played by her under the title of Renee de Moray.

THE PLAYS OF THE WEEK

To be reviewed next week:
THE GIRL HE COULDN'T LEAVE BEHIND HIM ..... Garrick

New Theatre—A Son of the People.

A Play in Three Acts by Sophus Michaelis; translated from the German version by S. I. Sainnyey. Produced Feb. 28.

Marc Arron ..... John Mason
Montaloup ..... George Fawcett
Ernest des Tressailles ..... Walter Hale
Daveut ..... Frank McCormick
Jean Larque ..... Carl Anthony
Abbe Copin ..... Will W. Crimans
Du Bartas ..... William Randall
Maitre Jerome ..... Louis Bresh
Prosper ..... Thomas McLarnie
First Servant ..... Fred Gantbony
Second Servant ..... Horatio Hall
Third Servant ..... Frank Bentley
Alaine de l'Estoile ..... Katherine Kaelred
Leontine ..... Ivy Troutman

This drama of 1793 was presented earlier in the season at the Irving Place Theatre, under the title of A Revolutionary Wedding.

The play was put on at the New Theatre with Mr. Mason's own supporting company to give the regular stock company of the playhouse more time to prepare for the premier of Maeterlinck's Sister Beatrice, now announced for March 14 in conjunction with the fourth act of Ibsen's Brand.

At the outset let it be said that the play in its transition from the German (and presumably from the original Danish) has been subjected to a process of revision which has not improved it. Some of the most forceful arguments have been cut out, and what was once a perfectly logical chain of events, dealing with the heroic self-sacrifice of a gallant young soldier of the French republican forces for the aristocratic Alaine de l'Estoile, has lost much of its artistic symmetry.

Obviously the adapter, whoever he was, was bent on resolving the drama into terms of palpable action, and in the accomplishment of his purpose left little more than the skeleton of what was fundamentally an unusually brilliant romantic drama with a consistently tragic issue.

No Frenchman has ever set forth Gallic *bonhomie* and gallantry in a more flattering aspect than has this Danish author. Mommsen in his Roman history somewhere relates that Celts often allowed themselves to be butchered in gladiatorial contests for the sake of the *reclame*.

Marc Arron, exchanging uniforms with the aristocratic Marquis des Tressailles for the smile of a woman, assisting him to escape from the revolutionary troops, and meeting his stern fate with the calm resignation of Sidney Carton ascending the scaffold in Dickens' "Tale of Two Cities," is a belated type of the kind cited by Mommsen, though Michaelis has given his hero a romantic impulse that lifts him out of the rut of self-seeking chivalry.

The play opens with the arrival of the splendid young marquis for his marriage to Alaine at her chateau Trionville, near Conde. The scene is the salon of the chateau, and the time is the reign of terror. Ernest has come from abroad and is arrested by the republican troops under Arron at his wedding feast and summarily sentenced to be shot as an *emigré* by the sinister Montaloup, commissioner of the tribunal of justice.

The distress of the young couple appeals to the sympathy of Marc Arron, and he prevails on Montaloup to postpone the execution till six o'clock the next morning, in order to leave the married pair to themselves during the twelve-hour interval.

The author admirably sets in juxtaposition the contrast of the natures of the two men. The marquis proves an arrant coward. He trembles at his fate and has no thought for the lovely Alaine. He can think only of his hour of death, and from a hero dwindles into a pitiable poltroon.

Witnessing his abject debasement, and filled with pity and contempt for him, Alaine at last declares:

"You shall be saved!"

"How?" That is her affair.

She makes Marc Arron the instrument. A proffered bribe he repulses, but a significant touch of her white hand, a look, a few whispered words—and the soldier becomes a changed man.

The marquis escapes in the other's uniform.

That Alaine never meant to keep her bargain is immaterial. Marc Arron's chivalry is greater than she can for the moment conceive. In the white uniform of the escaped bridegroom, and wrapped in his great coat, he ensconces himself in an easy chair for the night and tells her to go to her room.

It is not until later, when she overhears a dialogue between Arron and Montaloup—whom he has summoned as his confessor—and she convinces herself that to please her he has voluntarily doomed himself to destruction, that the greatness of this man's courage and the depth of his devotion are fully made clear to the high-spirited girl.

The memory of the coward, to whom she was married merely to conform with the wishes of their families, is forgotten in the genuine love of a man of sublime courage who has scorned even to exact a sacrifice of her, and freely she now gives herself to him.

It is five o'clock in the morning when the third act begins. Arron's first impulse following the assurance of Alaine's love is to preserve his life. He tries to bribe an old comrade. The man is inflexible. The lesson of stern duty is not lost upon the soldier. Montaloup tries to save him. Alaine reveals to him a secret passage by which he may escape. Arron refuses to avail himself of either.

Then follows an impressive scene between the lovers. The clock strikes six and promptly the firing squad enters, ready to perform its duty. Montaloup annuls his sentence to save his friend to the republic, but Arron runs out upon the balcony and reveals himself in the white uniform of the marquis for a moment to the troops on guard in the park.

A sharp volley is heard, and the soldier who invited death for the sake of the pressure of a woman's hand falls dead at her feet.

Here is a part for a young actor of romantic roles, such as Hamilton Ravelle. The admirable technique of John Mason, so often admired in the delineation of virile characters of every-day life, went for little in the absence of the illusion of adventurous youth and the bouncing spirit of chivalrous knight-errantry with which the role is identical. It marred the impression which the last act should create. Mr. Mason has physically outgrown the juvenile period of fervid romance, and the rest matters not greatly. It is a role that must translate us out of the atmosphere of realism into the realm of pure imagination and fancy, or lose its purpose. As the soldier of the first two acts we accept him unqualifiedly; as the lover of the third act, it is not given us to follow him with the clear perception of the truth of character.

Katherine Kaelred, whose playing of the adventuress in A Fool There Was is still well remembered for its graphic details, gave a commendable example of her versatility in denoting the tenderness and high good spirits of Alaine d'Estoile. Her tendency to emphasize the emotional moments by a betrayal of facial agony and ranting speech was the only exceptionable element of an otherwise admirable performance. She looked decidedly attractive and in a refined way is capable of seductive coquetry.

George Fawcett's Montaloup was a well-etched characterization, barring a tendency to make the dark-browed commissioner too loud and declamatory in quite unnecessary a manner. Walter Hale capitally portrayed the Marquis, first in the ceremonious aspect of the conscious noble, and later as the fear-shaken coward, though on the whole the depiction was too neutral.

Ivy Troutman possesses a lively theatrical temperament and made the role of Alaine's maid sufficiently distinct, but she suffers her temperament at times to degenerate into excessive energy—which, on the whole, is not to be too severely reprehended in a young actress.

The play is well staged and the general support is good. The performance, even with the exceptions noted, exercised a pronounced charm.

Hackett—The Turning Point.

A play in three acts, by Preston Gibson. Produced Feb. 28.

Brent Breckenridge ..... Charles Gotthold
Frederick Ferguson ..... Cuyler Hastings
Rev. Dr. Snicker ..... Edward See
Dave Denny ..... James Kirkwood
Mrs. Anderson ..... Amelia Mayborn
Pansy Parr ..... Grace Filkins
Barbara Byrd ..... Charlotte Ives
Aline Anderson ..... Edna Archer Crawford
Hoffman ..... Charles N. Greene

The Hackett, unintentionally perhaps, is taking on the characteristics of the experimental stage. The season's record will show a list of plays tried out here under various conditions that will afford a profitable study of the pathology of our drama.

No sooner has Mr. and Mrs. Daventry been retired from view, after stirring up a lively controversy over an attempt to impute the authorship to Oscar Wilde, than The Turning Point arrives and the author feels impelled to defend himself against open charges of plagiarism from Wilde.

In this play is an interesting widow, Pansy Parr, given to babbling in epigrams. By strict computation ten of these epigrams have been learnedly traced to the late apostle of aesthetics by one of the author's old college chums in New Haven. These verbal conceits, each with the requisite sting in its tail, are exceedingly bright. But as Pansy Parr's repertoire of epigrams attains a total of something like half a hundred, further investigation will prove either that Mr. Gibson is something of an epigrammatist on his own score, or that he extended his predatory excursions to other literary pastures. Pansy Parr fairly oozes epigrams.

The play is not lacking in the elements of entertainment, and for this we hold Mrs. Parr chiefly responsible. Next to her, Mr. Lawrence Marston comes in for consideration—Mr. Marston, who staged the play and marvelously worked up some effective situations and climaxes out of conventional material.

Mr. Gibson, who started to write plays at the age of sixteen and is now thirty-one, is still abysmally elementary in the art he has chosen. The framework of his play is crude. The plot deals with coal lands in Virginia, a smooth-haired city speculator who tries to take advantage of a couple of simple-minded young land-owners and does take advantage of a deluded young girl, whom he estranges from her true-hearted country-boy lover and betrays in a cowardly manner; a palpably transparent misunderstanding between the hero and heroine, and the triumph of virtue over vice in the end, according to the most approved standard of theatrical usage. Nobody is misled by half the things that lead to heart aches and pain in the plot save the puppets.

The one mitigating influence is the Merry Widow with her spontaneous flow of spirits and characteristic wit. Eliminate her and little is left. And she is dramatically so inconsequential and so slightly connected with the heart-strings of the story that there is not even a husband left over for her when the story is told.

It was Grace Filkins who gave the widow a vivacity that charmed every one who beheld her. This scribe has always marked her for some distinguished achievement, and from now on he is prepared to see half a dozen authors writing optimistic widows for her, or see her starred in one. If that comes to pass he hopes that Gibson will write her epigrams.

The entire cast shows evidence of having been carefully selected. Charles Gotthold made a manly young Virginian, whose devotion to Aline Anderson arouses him to strangle the Southern hookworm and become a man of affairs. The literary skill of the author was demonstrated in several ringing speeches which he gives Breckenridge to say.

James Kirkwood worked the part of the simple-hearted Dave Denny into a tragic figure, and Cuyler Hastings looked the polished, city-bred villain as photographically as if he had been translated out of one of Jean Libby's novels. Edward See was highly amusing as the garrulous Rev. Snicker.

One could not help having a liking for Edna Archer Crawford, who played the heroine. She knows the art of giving herself the appearance of seductive gentleness and to be emotional without being loud or aggressive. And she has a pair of beautiful eyes and very soulful.

Charlotte Ives was charming as the little Virginia country girl who is allured by the glamour of the city villain's black, shining hair and suave manners. And Amelia Mayborn played the mother of the heroine in a motherly as well as a professionally admirable manner.

Summed up, the bright lines, the excellent acting, and the effective staging make The Turning Point fairly good entertainment.

New York—Bright Eyes.

Musical comedy in three acts, book by Charles Dickson, lyrics by Otto H. Hauerbach, music by Karl Hoschna. Produced Feb. 28. (Joseph M. Gaites, manager).

Quick ..... Herbert Salinger
Gladys Brady ..... Pauline Winters
Joseph McCann ..... Manuel A. Alexander
Linda Kurtz ..... Adelaide Sharp
Dorothy Mayland ..... Florence Holbrook
Tom Genowin ..... Cecil Lean
John Q. Montague ..... Walter Law
Mr. Hunter-Chase ..... Percy Lyndal
Mrs. Hunter-Chase ..... Vera Finlay
William Hawley ..... Arthur Conrad
Reggie Murphy ..... Victor

The author and composer are the same who turned Incog into that entertaining vaudeville which held the stage of the Herald Square for a long time under the title of Three Twins.

Encouraged by the success of that piece, they have turned the Mistakes Will Happen of Charles Dickson and Grant Stewart into the present farce with music, and called it Bright Eyes for no reason other than that there is a number of that name in the piece—and not a really novel number at that—which is sung in fifty-seven varieties *ad nauseam* by the orchestra, the prima donna, the chorus and by every other person directly or indirectly connected with the cast.

The authors have not been able to attain the same success which they scored with Three Twins. There is no "Yama-Yama" number and no Bessie McCoy to swing it over the footlights. The book has a lively farcical interest and the piece is handsomely mounted with an attractive lot of dancers and chorus girls; but Mr. Hoschna has failed to add to his reputation by the music which he has fitted to the production.

Only at times has he shown a tendency to get away from the most conventional forms and to leaven the pale musical claptrap with a ripple of spontaneous melody that did not suggest popular airs long worn out.

Cecil Lean and Florence Holbrook, a well-known vaudeville team, supplied the most interesting part of the performance. They are uniformly clever, and Lean's little burlesques on the Sunday school announcer and the baseball fan, and Miss Holbrook's refined singing specialties and her effective "Mrs. Casey" dialect number in the last act, were commendable features. The "Fan Fen" song and the "Mrs. Casey" number were both composed by Miss Holbrook.

Arthur Conrad in some eccentric dances was also clever.

The farce moves along well-defined lines with no features of intrinsic novelty. A picturesque ensemble was produced in a realistic setting affording a birdseye view of Times Square by night from the roof-garden of the Hotel Astor, but it bore no relation to the plot.

Irving Place—The Master

The Master, a comedy in three acts, by Hermann Bahr, was produced at the Irving Place Theatre on March 1 with this cast:

Caius Duhr ..... Gustav Oimar
Violet ..... Claire Seidel
Dr. Melchior Duhr ..... Oscar Penke
Julie ..... Lina Haenseler
Franz, Count Vanin ..... Hans Hellmann
Dr. Kokoro ..... Gustave Hartsheim
Dr. Isidor Balsam ..... Fritz Sterier
Ida Nessel ..... Eva Speier
Rektor Sirius ..... Heinrich Oesfeld
Pummerer ..... Remy Marseno
Clemens ..... Arthur Bogdahn

An unusual play was presented at the Irving Place Theatre for the first time last Tuesday night. Its author, Hermann Bahr, has in The Master (Der Meister), written in 1903, drawn a sort of superman, who speaks with Shavian brilliancy, but whose behavior under trying conditions is positively inhuman.

Caius Duhr is a physician who, in spite of unconventional views, has won success. He insists that feeling has no place in life, that reason should govern man's actions, even in such a matter as love. He explains his ideas at length to his assistant, Dr. Kokoro, a Japanese. Kokoro represents the views of the normal man. Duhr prides himself on his ability to conceal his feelings. To all the world he presents a calmly cynical bearing. He learns that his wife, Violet, has been unfaithful to him, from the lips of her paramour, Count Vanin. For a moment he is stirred to anger, then he becomes his usual debonair self. In the presence of the Count he aims his revolver at a photograph of his wife, across the room, and pierces her heart. He does this not to intimidate his rival, but boastfully, to show how calm he is. To his wife he says that he has nothing to forgive. She startles him by declaring that she will leave him. To his lack of feeling she ascribes her down fall. She goes, leaving him in despair, but a talk with the Japanese soon restores him to his usual good humor.

This very slight plot is merely a frame on which to hang the Master's exposition of his views. In this respect it resembles the matter that Shaw now turns out. What makes it worth while is the dialogue, sparkling with wit and full of unexpected turns.

The leading part was splendidly acted by Gustav Oimar. Last week he had one of the leading roles in The Beggar Student, one that demanded broadly comic acting and ability to sing, and acquitted himself well in it. This certainly bespeaks versatility. As the wife, Violet, Claire Seidel did her one big scene, in the third act, very well. Gustave Hartsheim, as the Japanese doctor, was quietly effective. Fritz Sterier as Dr. Balsam delineated with entire truth to life a weak, vacillating type. The other members of the company were adequate.

THE TYROLEAN (DER VOGELHANDLER).

Operetta, three acts; book by M. West and L. Held; music by Carl Zeller. Produced March 4.

Princess Marie ..... Alice Haeseler
Baroness Adelaide ..... Georgine v. Neuendorf
Countess Mimi ..... Else v. Boutel
Baron Weps ..... Gustav Oimar
Count Stanislaus ..... Rudolf Koch
Von Scharnagel ..... Arthur Bogdahn
Wurmchen ..... Gustave Hartsheim
Suse ..... Oscar Penke
Adam ..... Hans Dobers
Letter Christ'l ..... Lucie Engelke
Schneck ..... Heinrich Oesfeld
Emmerens ..... Bertha Weiskopf
Nebel ..... Lina Haeseler
Jette ..... Flora Arndt
Guendel ..... Sigbert Wind
Mauroner ..... Willy Werner
Eyrdl ..... Gustav Koppelmann
Nagerl ..... Franz V. Metzsch
Zwilling ..... Robert Mahs
Keller ..... Wilhelm Pfannhausen
Weinlieberl ..... Ludwig Hoffmann
A Piqueur ..... Paul Arnold

The first performance at the Irving Place Theatre of the Tyrolean last Friday night was applauded to the echo by an overflowing house. It is easily the best musical offering of the season at our German playhouse. Both the principals and the chorus, which had been augmented, entered heartily into the spirit of the opera. The chorus on the whole sang well, though sometimes too loudly. Zeller's haunting music, familiar enough to old theatregoers—it will be remembered that Marie Tempest appeared in the opera—tickles the ear pleasantly.

Gustav Oimar as Baron Weps showed that acting as well as singing counts in opera. The audience encored again and again his scandal song at the beginning of the second act. Hans Dobers, who is the best singer among the men in the company, handled the part of Adam satisfactorily. Gustave Hartsheim and Oscar Penke went through a bit of horseplay that seemed to please the audience. Alice Haeseler in the role of Princess Marie sang well. Lucie Engelke as Letter Christ'l radiated good nature and wholesome humor. One cannot get too much of her. Georgine von Neuendorf was exceedingly comic as Baroness Adelaide.

At Other Playhouses.

ACADEMY OF MUSIC.—Sothern and Marlowe closed their four weeks' engagement at this house last week, when they presented during the week Hamlet, Twelfth Night, and Romeo and Juliet. They will return again March 21 for two supplementary weeks of Shakespearean revivals. That the people want Shakespeare is proved by the crowded houses that continued throughout the Sothern-Marlowe engagement and by the neces-

(*Continued on page 10.*)

MORE ABOUT CHANTECLER

THE PARIS CRITICS ARE AT ODDS OVER ROSTAND'S BARNYARD FANTASY.

In Spite of the Enormous Money Returns the Poet Is Unhappy, Declaring That He Has Been Betrayed by His Interpreters—Guitry's Antagonism—How the Novel Sounds of the Prologue Are Produced.

Rostand has dramatized the barnyard in his Chantecler. It may have been a step in the direction of extravaganza, but in the poet's hands the subject has taken on a high flavor of lyrical beauty.

Paris had not at last accounts quite recovered its intellectual equilibrium. The critical fraternity is not certain of itself. It is divided between admiration of the author's poetic skill and doubt as to its dramatic propriety.

The play is full of literary delights, writes A. B. Walkley; of extraordinary virtuosity in versification; sometimes of genuine lyrical fervor; fresh, ingenious and amusing as a spectacle—but too plainly deficient in the "body," the conflict of wills, the continuous and cumulative interest of action that are essential for an acted play.

Doubt was expressed after the first performance whether it would continue to maintain the interest which its long-deferred production inspired. Every one felt awed, that he was in the presence of an extraordinary event. No modern writer has had the audacity to people the stage with animals in a play that forms a criticism of life. It was something new, and it will always remain *baroque* so far as pure drama is concerned. The public will go to admire its literary quality, to see how it is done, to applaud the mechanical contrivances and enthuse over its thematic novelty; but time must tell whether Chantecler will survive mere curiosity or pass into the archives of brilliant literary conceits.

Of prime interest is the problem to what extent the strange drama will lend itself to the atmosphere of the English-speaking stage, after its literary charm, its French *chic*, shall have passed through the crucible of translation.

The first performance outside of Paris, at Cannes, left the audience "markedly cool," according to a dispatch under date of Feb. 26. Paris still revels in it. Since the first two performances, realizing $15,000 and $9,000, respectively, the average receipts are $3,000, of which $300 goes to M. Rostand.

The author has remorselessly slashed and cut away many of his most cherished quips and pranks, and the programme is over much earlier than on the first night.

Comedia gives a description of the now famous prologue to Chantecler, heard from behind the wings. After *pas encore*, M. Jean Coquelin tells about the farm behind the dropped curtain.

"Une aile? Est-ce un jardin?" On the stage a carpenter opens and shuts a silk umbrella to "do" the rustling of wings. "Une pie, jetant son cri, prend sa volée." Harry Geak, "professional bird imitator," does the magpie to the life. "Et l'on entend courir de gros sabots de bois." Stage hands tramp across in wooden shoes. "Le bruit pesant d'un seau qu'on remonte trop plein." The second stage-manager drops a pail of water heavily on the boards. "La cigale? Il faut beau. Des cloches? C'est harnais frémir." Stage hands open a window, shut a door and jingle bells. The jingling dies away, a horseshoe is knocked on the floor, and wheels are rolled.

"Dimanche. Les fermiers sont partis à la fête. Un gros bourdon velu, qui de bruit s'enveloppe." Mr. Geak does the bumblebee.

"Chut! Il fat maintenant que le rideau se lève, car le bec d'un pivert a frappé les trois coups." The woodpecker is a wooden mallet.

One can imagine, says the London *Telegraph's* Paris correspondent, how many rehearsals were required before the noises behind the curtain were so exactly timed to the words of M. Jean Coquelin before it. The effects now are perfectly managed, and the prologue is almost the best thing in the play.

A cable report says the first hundred representations of Chantecler will bring in $320,000. In spite of this Rostand himself is reported to have said: "Do not congratulate me. I have been betrayed by my interpreters. I suffer the tortures of the damned." His chief interpreter is M. Guitry, and that actor and the author are not on speaking terms. It is said that recently when the poet and his family left the theatre, Guitry pointed at them and remarked, "There go our country cousins." The critics do not agree. Alfred Capus says: "Chantecler is a play upon whose success or failure I cannot pronounce until after at least two hundred representations." Jules Lemaitre declares that it is "a fable in four thousand verses."

From L'Illustration, Paris. *By Courtesy of the Literary Digest.*

CHANTECLER'S SUBJECTS UNDER HIS PROTECTING WING.

He Crows Defiance at the Shadow of the Sparrow Hawk.

LULU'S HUSBANDS.

J. C. Huffman will stage Lulu's Husbands, the new farce in which Mabel Barrison and Harry Conor are to be the chief players. Mr. Huffman made the production of A Son of the People at the New Theatre. Lulu's Husbands is an adaptation from the French of Maurice Soulie and is in three acts, the first taking place in a hotel about thirty miles from New York and the other two in New York city. Miss Barrison plays the role of Laughing Lulu, a vaudeville star. Among the other members of the company are Louise Dempsey, Sophie Tucker, Fanchon Campbel, Robert Dempster, George Le Soir, and Ryley Chamberlain.

THE CHILD ACTOR QUESTION.

Hugh Ford, general stage director for Liebler and Company, will personally conduct thirty youngsters from New York to Boston this week and offer them as exhibits to the Legislature. In Massachusetts the laws governing the appearance of children on the stage are of such severity as to interfere seriously with the proper presentation of many plays. The thirty children who will go with Mr. Ford to Boston for the legislative committee now considering the child labor question to compare his exhibit with any thirty school children in Boston.

At the Astor Theatre March 11 a special meeting will be held under the auspices of the National Association of Theatrical Producing Managers to consider the laws in the different States that pertain to the appearance of children on the stage. Francis Wilson and others will speak. The Committee of Arrangements consists of Henry B. Harris, Marc Klaw, and William A. Brady.

Under the present law, which theatrical managers regard as unjust, performances of plays where children are responsible for much of the effect, are impossible in Massachusetts, Illinois, Maryland, and Louisiana.

From The Sphere, London. *By Courtesy of the Literary Digest.*

THE FINAL SCENE IN CHANTECLER.

Chantecler and the Hen Pheasant at the Moment of Disillusionment Before the Return from the Forest to the Humdrum Life of the Farm.

dimanche." The grasshopper is a piece of sandpaper scraped on a bit of iron. "Des geais ont ricané? La forêt n'est pas loin." The professional bird imitator does the jays' chuckle. "Une fenêtre s'ouvre, une porte se ferme. On entend les grelots du vieux

one appearance only are the members and the understudies of the company which is to present Alias Jimmy Valentine at Wallack's for charity on the afternoon of March 18. Their ages range from seven years up to sixteen, and Mr. Ford will ask the Legis-

vousness. The audience, too, was most courteous and friendly. An indescribable feeling of good fellowship pervaded the theatre. The players got their lines over the footlights and the audience sent back their feeling of appreciation. Seldom is there displayed that feeling of good will on both sides.

The audience was requested to remain seated after the performance, which was run through without an intermission, in order to see the workings of the revolving stage. Four scenes were quickly set. From the burst of applause which greeted this modern convenience of stagecraft it was evident that many had never seen a revolving stage. Then followed an inspection of the theatre. The dressing rooms, rehearsal rooms and promenade were voted to be models of convenience. On the roof a luncheon of coffee, tea, ices and cakes was served. The spirit of hospitality on the part of the New Theatre company and management was repaid by the spirit of appreciation on the part of the guests.

Each member of the company had invited three friends. These, with the persons who came as guests of the theatre, completely filled the playhouse. The players who appeared in Don were Leah Bateman-Hunter, Louis Calvert, Mrs. Harriet Otis Delbaugh, Margaret Fairleigh, E. M. Holland, Matheson Lang, Thais Lawton, William Mc-Vay and Beverly Sitgreaves. Those receiving included, besides the members of Don, Annie Russell, Rose Coghlan, Edith Wynne Matthison, Mrs. Sol Smith, Jessie Busley, Olive Wyndham, Ferdinand Gottschalk, Albert Bruning, Guy Bates Post, Henry Stanford, Wilfrid North, Jacob Wendell, Jr., and Lee Baker. Prominent among the guests were noticed Francis Wilson, Otis Skinner, Billie Burke, H. B. Warner, Cyril Scott, J. Forbes-Robertson, John Mason, Charlotte Walker, Paul Armstrong, Victor Herbert, Mr. and Mrs. Cleveland Moffett, Sophus Michaelis, Walker Whiteside, Daniel Frohman, Nance O'Neil, Eugene Walter, Robert Craighill, Frits Williams, Katherine Florence, O. B. Clarence, Edwin Arnold, Mr. and Mrs. Walter Hampden, Mr. and Mrs. George Howell, Edmond Picton, F. F. Mackay, Marshall Wilder, and Madge Corcoran.

NEW THEATRE AT HOME.

The First Professional Matinee a Great Success—Scores of Prominent Players Attend.

An enthusiastic audience of professional men and women, which filled every seat in the New Theatre, enjoyed the first professional matinee of the New Theatre company Friday afternoon. It is seldom that any production is appreciated as was Don. The subtle points of the drama, which very often escape the notice of an audience, were fully comprehended by Friday's gathering. Applause was frequent, prolonged and well timed. Such a display of genuine pleasure and appreciation, coming as it did from men and women who understood the significance of every movement and every gesture, was the highest tribute to the worth of the play and the excellence of the acting. Don is a play of wonderful characterization. Mr. Besier's plot is insignificant, but his types of middle class English men and women are virile and truthful. First we see the Canon, a man of education and religious prejudice. In the last act we see his contrast, Mr. Thompsett, a man of no education but of dogged religious prejudice. The Canon's wife is a contrast to Mrs. Sinclair. Mrs. Thompsett, Miss Sinclair and General Sinclair are all members of the same class, but each illustrates a different type of that class. The Canon's son, Stephen Bonnington, on whose good-intentioned but seemingly bad action the whole play depends, was intrusted to Matheson Lang, an actor of most convincing manner. Each role was admirably filled by the one person who, it would seem, was most capable of filling it. Never has a cast seemed so perfectly at ease. Before an audience of persons who could detect the slightest reliance on tricks or other stage devices one would expect extreme nervousness on the part of players, but perhaps owing to the fact that every player was most sincere in his work and was a stranger to questionable methods, there was no need of such nervousness.

ACADEMY ALUMNÆ.

The president of the Society of the Alumnæ of the American Academy of Dramatic Arts, Laura Sedgwick Collins, cordially invites all graduates of the Academy to meet Mr. and Mrs. George Fawcett (Percy Haswell) on Friday afternoon, March 11, in the club room, No. 606, 1451 Broadway, corner of Forty-first Street. Mrs. Gustave Woodson Smith Stevens, chairman of the house committee, will preside at the tea table at four o'clock.

On Friday, March 18, all members of the society in New York and vicinity, in accordance with the constitution, will attend the meeting of welcome to the graduating class, from three o'clock until five-thirty. Tea will be served by the house committee.

The weekly reunions have been well attended and have proved most enjoyable.

The society recently had as guests members of the New York Teachers of Oratory, among whom was Dr. Louis L. Leakey, who rendered very effectively French fables and poems. Discussion of current plays followed, a few stage reminiscences, and the afternoon was voted a great success.

Mrs. Randolph Hartley (Emily Wakeman), who has recently returned from a long tour, has attended some of the Fridays and is one of the most welcome members, being the second vice-president and deeply interested in the welfare of the alumni.

WASTE.

Frederic Thompson gave an invitation performance of Porter Emerson Browne's new play, Waste, at the New Amsterdam Theatre, Sunday afternoon. It had its first regular performance in Springfield last night. In the cast are Thais Magrane, Gwendolen Piers, Mattie Ferguson, William B. Mack, T. D. Frawley, James Cherry, and John Devereaux.

PINERO TO VISIT NEW YORK.

Charles Frohman cabled from London last Friday that Sir Arthur W. Pinero contemplates an early visit to New York for the first time in fifteen years, purposely to see the American production of Mid-Channel, his latest drama, in which Ethel Barrymore is now appearing at the Empire, to compare the interpretation of the American actress with that of Irene Vanbrugh, the English delineator of the role of Zoe Blundell. At the same time Mr. Frohman directed that the engagement of Miss Barrymore be extended four weeks and her road tour for that time canceled.

INCORPORATIONS AT ALBANY.

The Week's List Includes Eleven Companies to Project Amusement Enterprises.

Articles of incorporation for the following theatrical and moving picture enterprises were filed with Secretary of State Koenig at Albany the past week:

The Edward Vroom Company, New York: to equip, finance and operate dramatic, operatic and amusement enterprises of all kinds; capital, $10,000; directors, James K. Polk, 1407 F Street, Washington, D. C.; L. Tavernier, 115 Broadway, New York city; C. E. Allen, 843 Franklyn Street, Brooklyn, N. Y.

Terrace Amusement Company, New York city: to conduct the business of presenting plays, sketches, vaudeville performances, and moving picture exhibitions; capital, $5,000; directors, Charles E. Bell, 144 West Twenty-second Street; Maurice J. Charvet, 205 West Eighty-fifth Street; Henry Dallge, 504 West 117th Street, New York city.

The Girl with the Whooping Cough Company (Incorporated), New York city: to own and manage theatres and to produce operas and dramatic offerings; capital, $5,000; directors, A. H. Woods, Martin Herman, 1493 Broadway; Ferdinand W. Pinner, 45 Cedar Street, New York city.

Sylvia Theatre Company, Buffalo, N. Y.: formed to erect, operate and lease theatres, etc., and to produce first-class theatrical and vaudeville performances; capital, $3,025; directors, Peter C. Kern, Frederick Weil, Jacob J. Weber, Buffalo, N. Y.

Levitt and Mitchell Amusement Company, New York: to deal in theatres, halls, and parks, and to give theatrical performances and moving picture exhibitions, also out of door amusements of all sorts; capital, $10,000; directors, Victor D. Levitt, 761 East 165th Street; Frederic Mitchell, 61 Warner Avenue, Jersey City, N. J.; Hans Bieneeke, 1821 Gleason Avenue, New York city.

Fairground Opera House Company, Fairground, N. Y.: to provide a place for amusements, sports, etc.; capital, $6,000; directors, Charles Hoffman, T. Franklin Stanley, Wilhelm Kuhne, Fairground, N. Y.

Continental Globe Hotel Company, New York: to conjunction with hotel business to act as proprietors and managers of theatres; capital, $5,000; directors, Milton Sousa, Maurice Wormser, 111 Broadway; Max Edelson, 207 East Fourteenth Street, New York city.

Hamman Inn Company, Rochester, N. Y.: to carry on a general theatrical and amusement business; capital, $15,000; directors, Louis H. Hamman, 53 Hortense Street; Dewey M. Kennedy, Benjamin H. Kennedy, 83 Brooks Street, Rochester, N. Y.

Chasm Point Toboggan Company, New York: to manufacture and erect amusement devices of every class for theatrical operating and producing business; capital, $22,000; directors, T. M. Harton, F. J. Kilheart, A. W. Berger, Farmers Bank Building, Pittsburgh, Pa.; E. J. Perhan, 154 Nassau Street, New York city.

Star Dramatic and Literary Club, New York (a membership corporation): to cultivate and educate its members in dramatic and literary arts; directors, Elias Marcuiles, 125 Suffolk Street; Jacob Sass, 76 Eldridge Street, New York city; Nathan Gross, 201 South Fourth Street, Brooklyn, N. Y.

Castle and Harver (Inc.), North Pelham, N. Y.: to deal in scenery drops, flies, borders and other appurtenances pertaining to stage settings; capital, $5,000; directors, Walter M. Harver, William R. Castle, Eugene E. Agger, 1 Madison Avenue, New York city.

A HAPPY BIRTHDAY.

Frances Shannon, daughter of Inez Shannon, celebrated her sixteenth birthday last Saturday. She is now free from the children's law.

GRAND OPERA NOTES.

The Supreme Court has granted Oscar Hammerstein's application for an injunction to restrain Marguerite Sylva from singing under any other management than his own.

The annual performance for the benefit of the Pension and Endowment Fund of the Metropolitan Opera company at the Metropolitan Opera House, March 1, brought in about $15,000. The performance began with the first act of I Pagliacci, with Destinn, Caruso, and Amato. Anna Pavlowa and Michael Mordkin came next with a dancing number. The fourth act of Il Trovatore, with Gadski, Homer, Martin, and Gilly; the second act of Tosca, with Farrar, Jadlowker, and Scotti, and the third act of La Gioconda, with Noria, Meitschik, Caruso, Amato, and De Segurola completed the bill.

Frances Alda, of the Metropolitan Opera House, was operated on last Tuesday for appendicitis. Miss Alda will probably not sing again this season.

A chandelier fell to the stage with a crash at the benefit performance at the Metropolitan March 1, during the third act of La Gioconda. No one was injured.

Luisa Tetrazzini, the opera singer, is defendant in a suit brought by Isidor Lerner, a grand opera manager, to recover $39,000 because of an alleged violation of contract. Lerner claims that Madame Tetrazzini made a contract with him in the City of Mexico in 1904 to appear under his management on a tour of the United States at a salary of $500. Immediately afterward Madame Tetrazzini appeared in Venezuela under a contract with the Government.

NEW PLAYS.

The Maids and the Middies, Edward Everett Pidgeon's new operetta, was produced at the Majestic Theatre, Chicago, Feb. 28.

The John Craig Stock company, Boston, produced Edward Peple's new play, The Spitfire, at the Castle Square Theatre in that city for the first time on any stage March 1. The play is in four acts. Mr. Craig and his wife, Mary Young, have the leading roles.

The Method of Jefferson Drake, by Mrs. M. J. Keightley, of South Bend, Ind., was recently produced in that city by the local stock company at the Indiana Theatre.

The Money and the Girl, by Thomas J. Bailey, was produced in Michigan City, Ind., at the Grand Opera House, Feb. 24. In the cast are John E. Young, Ames Bilal, J. S. Kinslow, Blanche Alexandre, Minnie Jarbeau, Charlotte Learn, Helen Nash, Howard Missimer, Sidney Stone, Rolland Cummings, Lawrence Wood, Jack Ware, and Fredvrick Monley.

SYDNEY ROSENFELD SUED.

Judge H. B. Scott, of the Court of Common Pleas at Bridgeport, Conn., on Friday, March 4, reserved judgment in an action brought by Quincy F. Cushing, of New York, against Sydney Rosenfeld, the playwright, author of Children of Destiny, now at the Savoy Theatre. Mr. Cushing asked that the playwright show cause why he should not pay a judgment of $529 against him with $40 costs for breaking his lease of an apartment at 310 West Ninety-fifth Street, in 1907. The defendant said that he had sublet the apartment, for which he had agreed to pay $85 a month, and that the arrangement had been approved by the plaintiff. He declared his inability to pay the judgment, although he has received $18,500 royalties in the last five years from plays, $10,000 of which he lost on the production of The Octopus. He further informed the court that he was dependent on his wife for support. She owns a farm at Bethel. Mr. Rosenfeld declared that he resided at the Hotel Remington and that his weekly living expenses were $25, of which $21 went to the hotel.

FRITZI SCHEFF ILL.

Owing to a nervous breakdown, Fritzi Scheff left the cast of the musical comedy, The Prima Donna, in Detroit Wednesday evening, March 2, and returned to New York. Her role was sung by her understudy, Aileen Hodgson. It was rumored that her withdrawal was due to a misunderstanding between herself and her manager, Charles Dillingham. Both deny the report. Miss Scheff asserts that she will join the company later. Miss Scheff will be under the management of the Shuberts next season.

NEW THEATRES.

The new Murat Theatre in Indianapolis, the playhouse of Murat Temple, Ancient Arabic Order Nobles of the Mystic Shrine, was opened Monday evening, Feb. 28, with James T. Powers in Havana. J. J. Shubert and Leonard Blumberg were present. After the performance a supper was given at the German House by the officers and building committee to Mr. Powers and Miss Decker, of the Havana company; J. J. Shubert, Leonard Blumberg and a few guests.

NO LIPKOWSKA MENU.

On application of Madame Lipkowska, prima donna with the Boston Grand Opera company, the proprietor of the Hotel Lenox, Boston, has been restrained by Judge Richardson of the Superior Court from using the lady's name in connection with certain dishes on the hotel menu.

REFLECTIONS.

The Children of Destiny has been taken off the stage. The Savoy is dark this week and may remain so indefinitely.

Una Abell-Brinker, who has been practically in retirement for five years, is appearing this week in a dramatic playlet at the American Music Hall, Newark, N. J.—her annual dip into the business the past few years. Miss Abell-Brinker will resume her work this Fall, opening on Labor Day with her stock company at a theatre being built for her at White Plains, N. Y.

Henry B. Harris' initial musical production, A Skylark, opens at the Columbia Theatre, Washington, D. C., on Monday, March 14. President Taft will occupy a box for the performance.

Rehearsals for Bobby Burnit, a dramatization of George Randolph Chester's novel, "The Making of Bobby Burnit," by Winchell Smith, will begin on Monday, March 14. Wallace Eddinger will play the title-role and be featured. The opening date is Easter Monday. After playing a Spring tour of a few weeks it will be brought into New York to open early in the coming season.

Rehearsals for James Forbes' new comedy, The Commuters, will begin on Monday, March 21. It will be given a Spring tour of a few weeks, and then come into New York early in September.

Edgar Selwyn, who is to star under the management of Henry B. Harris this coming season in Percy Mackaye's tragedy, The Scarecrow, has just completed a new play, The Country Boy, which will have a production early in April.

Conway Tearle has taken Eric Maturin's role in Mid-Channel, owing to Mr. Maturin's illness.

Mrs. Jim, the play in which May Irwin is to star, is the play If I Had Money, in which Madge Carr Cook appeared in Chicago in October.

A Burton Wesner, of the Alcazar Theatre Stock company, San Francisco, was divorced by his wife Feb. 23.

M. B. Leavitt was last week summoned hastily to Detroit by the reported fatal illness of his brother, Abe Leavitt. Upon arrival he found that his brother had improved and gone to Chicago, where the Rents-Santley company opened on Sunday.

An amusing satire on Chantecler is to be a feature of The Yankee Girl, Blanche Ring having introduced in the "Where's Mama" song in the second act a funny burlesque of the feathered French comedy. Miss Ring appears as a dignified hen and Harry Gilfoil as a pompous rooster.

A House Builded on the Sands, a play in three acts from the French of Emile Fabre, will have its first representation in this country on Thursday afternoon, March 10, in the Empire Theatre, at the final matinee of the season to be given by the graduating students of the American Academy of Dramatic Arts. Second-Story Men, a farce in one act by Georges Thurner, will conclude the programme.

The odd picture of the late Neil Burgess published in THE MIRROR last week was used by courtesy of George Morton.

Eliena Maris has recovered from a star part she played some days ago on Forty-second Street near Ninth Avenue. She made a hit as Muddy Eliena in A Driver's Strike, under the management of Ellsworth and Armstrong. James Casey, director. In other words, as she was walking across the street she was struck and knocked down by a truck owned by the firm named and "directed" by Mr. Casey. She escaped with bruises, a sprained arm and a ruined costume.

Alma Chester, who has just closed her second season with The Witching Hour, will be confined to her home at Pittsfield, Mass., for many weeks with a broken leg. She fell on the ice Friday night, Feb. 25.

The Detective is the title of a play produced by William A. Brady at Red Bank, N. J., last Friday evening, with Leonora Harris in the leading role, supported by J. Harry Benrimo, Ethelbert Hales, Fletcher Hurbey, Courtenay Foote, Barbara Hunter, Isabel West, and Grace Thorne. The play is by Rose O'Neill, of London, and deals with the theft of important papers from the British War Office and their recovery by a woman after the Scotland Yard men are baffled in their attempt to trace the thief.

Imro Fox, a magician, sixty years old, died suddenly while seated in a chair at the Hotel Martin, Utica, N. Y., last Friday after giving a performance at a local theatre. His home was in Newark, N. J.

Virginia Harned has gone West.

William E. Flack has filed a petition in bankruptcy. He has no assets.

Henry Miller's tour in Her Husband's Wife, which was recently produced in Philadelphia, will open in Rochester March 17.

Violet Dale has taken May Buckley's place in Where There's a Will at Weber's.

Al Leach, of The Jolly Bachelors, at the Broadway Theatre, has declined an offer of a ten weeks' engagement at the Palace Theatre, London. The offer was made to Mr. Leach, who was long prominent in vaudeville, by Alfred Butt, the English variety manager, during his recent visit here. Mr. Lee could not accept any offers, however, because he is under a five years' contract with Lew Fields.

The Lilliputians, who are to be an added attraction at the Hippodrome beginning on Monday, March 14, will visit a number of the Shubert theatres this week. Their first theatre party will be to-night at the Comedy Theatre, where Mary Mannering is appearing in A Man's World. The Lilliputians will occupy boxes and will be attired in the costumes that they will wear during their act at the Hippodrome.

The first performance of Hattie Williams' new play, The Girl He Couldn't Leave Behind Him, will take place in Atlantic City this afternoon. William Collier, who directed the production, will be present and will return to New York immediately after the performance for his own appearance in A Lucky Star.

Rose Woods, wife of the theatrical manager, Al. Woods, was arrested for speeding in her automobile on Friday and taken to a police station, where she left a diamond-studded handbag costing $4,600 as collateral for her appearance the next day.

Mrs. Edna Baker, an actress, was severely cut in a dozen places Friday evening as the result of a collision between an automobile in which she was seated with a Fifth Avenue stage. The chauffeur declared that the accident was caused by another car bumphing into him from the rear. Mrs. Baker was taken to Flower Hospital for treatment.

Donald Brian, who won fame as Prince Danilo in The Merry Widow, now of The Dollar Princess, was married March 1 to Mrs. Florence Meagher Gleason Pope, divorced wife of Charles H. Pope.

Maxine Elliott gave a matinee performance at Daly's of The Inferior Sex for her brother-in-law, Forbes-Robertson, Thursday afternoon. Mr. Forbes-Robertson's box was draped with American, Scotch and English flags. In the audience were Ethel Barrymore, Mary Mannering, Blanche Ring, Charlotte Walker, Francis Wilson, H. B. Warner, Cyril Scott, John Mason, Otis Skinner and William Collier.

BESSIE ABOTT IN EUROPE.

Ralph Edmunds, representative of the Lieblers, has returned from Europe after arranging the details of the production of the new opera by Pietro Mascagni, in which Bessie Abott will star next season. The opera is called Ysobel and its subject is based on Tennyson's poem, "Lady Godiva." The librettist is Luigi Illica. Mascagni will come to America to conduct the opera personally. Miss Abott has gone to Rome, where she will appear in several performances of La Boheme and will confer with Mascagni in regard to her new opera.

CHICAGO WANTS AN ENDOWED THEATRE.

Fresh impetus has been given to a movement in Chicago to establish and continue an endowed theatre in that city in which competent companies will present high-class plays. Mrs. Nelson Morris, president of the club at which action looking to this end was taken, is a leader in the movement. Steps to carry the scheme into fruition followed promptly upon an address delivered by Donald Robertson. One feature of the scheme will be to make the admission free on certain days.

CRESTON CLARKE ILL.

Creston Clarke, who has been playing in The Servant in the House, was brought to New York last week seriously ill, suffering with a serious malady. Adelaide Prince, his wife, who has been supporting John Drew in Inconstant George, will accompany her husband to the Adirondacks in an effort to restore his lost health.

PAINTING OF JOHN DREW.

An oil painting of John Drew by James Montgomery Flagg was hung in the foyer of the Empire Theatre yesterday. This is in addition to the numerous paintings which hang in the foyer, including those of Ethel Barrymore and Maude Adams.

IN THE DEEP PURPLE.

Liebler and Company have secured a new play by Paul Armstrong and Wilson Mizner entitled In the Deep Purple. The production will be made in the early Autumn. The play deals with certain underworld conditions of New York life.

ELECTRA.

Edith Wynne Matthison of the New Theatre will read the "Electra of Euripides" at the Plaza Hotel this afternoon for the benefit of the Babies' Dairy. The entertainment has been arranged by philanthropic society women.

NEW MICHAELIS PLAY.

A. T. Worm, of the Shubert staff, is translating from the Danish a play called St. Helena, by Sophus Michaelis, author of A Son of the People, in which John Mason is appearing at the New Theatre.

A Tonic

Horsford's Acid Phosphate take when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

LOUIS JAMES DEAD

EMINENT ACTOR SUCCUMBS TO HEART FAILURE AT HELENA, MONT.

Was 68 Years Old and Became an Actor in Louisville After Serving During a Period of the Civil War—Knew Wilkes Booth and Played with All the Leading Actors of the Past Fifty Years—Played with Lawrence Barrett in London—Long with Mrs. John Drew and Augustin Daly.

A brief message to THE MIRROR from its Helena, Mont., correspondent, Will A. Howell, on Saturday, March 5, announced the death in that city Saturday morning of the eminent actor, Louis James, from heart failure.

He was sixty-eight years old, and prior to his starring tour—first in conjunction with Frederick Warde and in recent years by himself—had been prominent in the casts supporting nearly all the famous American actors of the past fifty years, including Edwin Booth, Lawrence Barrett, and Mary Anderson.

His death will be generally mourned, not only in the ranks of the profession which Mr. James so long adorned, but outside of them, for he was one of the most genial actors on the stage, and to the last preserved an air of youth and good-nature that made him welcome among old and young.

Mr. James was born at Tremont, Ill., Oct. 3, 1842, but the family moved when he was a very young man to Washington, where his father, B. F. James, was a judge of the Appeal Board in the Patent Office. The war breaking out soon afterward, young James' martial spirit was aroused and he enlisted at the national capital in the New York battery. At first he was attached to the Army of the Potomac, but was later assigned to the Quartermaster's Department, in which service he was sent to Clarksburg and then to Munfordville, Ky. Mr. James saw some very active service. Morgan cut their line by his raid in the vicinity of Elizabethtown, interrupting their communications for about ten days, during which, as Mr. James said, they had "the devil's own time."

At this period Barney Macauley, brother of Colonel John T. Macauley, and the founder of Macauley's Theatre, was conducting the Louisville Theatre. Young James, who had a predilection for the stage, decided to take a flier at it. Through the influence of Captain Huntington, a friend of the family, he secured his discharge from the army early in 1864. He immediately applied in writing to Mr. Macauley for a position in his company and was promptly accepted.

The seasons of 1864-5-6 were spent in Louisville, after which he went to the Arch Street Theatre, Philadelphia, where he was associated in stock with Mrs. John Drew. He regarded that as his Alma Mater.

The drama flourished in Louisville during the war. The city was full of soldiers and the theatre was the popular place of amusement. The usual engagement there now is for a half week. Maseppa at that time was played for four weeks and to good business.

Mr. James remembered well Wilkes Booth. He played at the rival theatre at Fourth and Jefferson, called Duffield and Flynn's, only the season before the assassination of President Lincoln. Speaking of him, Mr. James once said: "Wilkes is believed to have had the genius of the Booth family, but of this I am not sure. He was cut off in the early promise of his career and never came to maturity like his brother Edwin."

Six years under the training of that accomplished lady, Mrs. Drew, made Louis James a solid, substantial stock actor.

In the following year, 1871, Augustin Daly, who had watched his work, engaged him to play the role of Captain Lynde in Divorce at the old Fifth Avenue Theatre, New York, and James made a modest hit with critics and public. The New York success gave him further openings, such as Joseph Surface, which he played convincingly. He also played at Daly's the hero of Yorick's Love, a play afterward almost sacred to the late Lawrence Barrett. Following his metropolitan experience, for a short time in 1875, James was the leading man at McVicker's Theatre in Chicago, and then he joined John Maguire at the Baldwin Theatre in San Francisco. John Ford had James for two seasons in his stock company in Baltimore, and then came a call to the Boston theatre. Following this, James joined the company at the Union Square Theatre, New York. When he left this position it was to spend five years as a foremost member of Lawrence Barrett's company.

When he severed his connection with Barrett, Mr. James played at the Lyceum Theatre in New York with Helen Dauvray in One of our Girls, and then he decided to become a star. He began at the Windsor Theatre in New York on Dec. 6, 1886. An engagement ensued the following Spring at the Fifth Avenue Theatre, New York, in Virginius, Othello, and Much Ado About Nothing, and again in Othello and Ingomar at the Academy of Music.

With Barrett he appeared at the Lyceum Theatre, London, on April 12, 1884, as Master Heywood in Yorick's Love.

In 1893 he joined forces with Frederick Warde and they continued in partnership until 1903 in standard and Shakespearean plays. In 1904 he played Jacques in the all-star cast of The Two Orphans; at the New Amsterdam, April 17, 1905, he played Hardcastle in She Stoops to Conquer in a stellar cast with Eleanor Robson as the feature in the part of Kate Hardcastle. Subsequently he played Virginius, Richelieu, Ingomar, and in 1906 he added Falstaff in The Merry Wives of Windsor to his roles. During 1907 he appeared as the two Dromios in The Comedy of Errors and Shylock in The Merchant of Venice.

He was married to Marie Wainwright, whom he supported as leading man from 1886 to 1889, but a separation took place. His second wife is Aphie James, who has been a regular member of his company and with whom he lived in happy companionship. For many years Mr. James made his home in a beautiful, large cottage on Ocean Avenue, Monmouth Beach, N. J.

Mr. James' manager, Branch O'Brien, telegraphed THE MIRROR on Monday from St. Paul that the body would be cremated in that city and the interment take place in Kansas City, the company returning direct to New York. It is believed that Mr. James' only daughter, formerly a well-known actress but retired since her marriage, is living in St. Paul.

SPECULATOR ARRESTED.

Sunday night in front of the Metropolitan Opera House a speculator, who gave his name as Joseph O'Donnell, was arrested at the instance of Mrs. Marion Simonson, of 100 East Eighty-first Street. On Feb. 15, Mrs. Simonson asserts, when she was standing in line before the box-office at the Metropolitan Opera House, a small boy approached, offered her five dollars and asked her to buy some tickets. She refused. As she was leaving the theatre a man came forward and asked her for the tickets. She replied that she had none for him. He then demanded five dollars of her. He grabbed her and advised her to "give up to avoid a scene." Mrs. Simonson screamed and fainted. Her assailant escaped. She then swore out a John Doe warrant for the man's arrest, and Sunday night when she recognised him she seized him and held him till he was arrested.

LA SAMARITAINE FOR NETHERSOLE.

In a letter to Olga Nethersole, who is now touring America, Edmond Rostand, the French poet, writes that he and Madame Rostand will shortly return to their estate at Cambo, in the south of France, where he will resume work upon Don Quixote, the drama that is to follow Chantecler, which has been the literary and dramatic sensation of the year. While the poet is at work upon his next drama, which may not be produced for several years, his son, Maurice Rostand, will work upon the English adaptation and translation of La Samaritaine for Nethersole's use next season. Late in the Summer the English actress will be a house guest at the Rostand castle and will go over the work with the poet, making final preparations for the premiere in London next Fall.

CHANGES HIS LOCATION.

Judge and Mrs. J. Frank McLaughlin, of New Canaan, Conn., started for Brunswick, Ga., on Monday, March 7, where they expect to make their home in the future. The Judge has been business manager of the New Canaan *Messenger* for the past four years and was manager of the New Canaan Grand Opera House for two years. He has retired from both positions and is now going to take a rest, with the expectation of again entering the theatrical newspaper business in the future. He was also judge of the local court for three years and with all the above business feels that he is entitled to a vacation. He says that he would be pleased to have his theatrical friends call on him when in Brunswick.

THOMPSON OFFERS PRIZE.

For the purpose of encouraging an interest in dramatics at Yale, a prize of $5,000 has been offered by Frederic Thompson for a suitable modern drama on American life, written by a member of the university. The play must deal with American life of today.

THE PLAY-BROKER

ALICE KAUSER TERSELY DESCRIBES THE FUNCTION OF THIS NECESSARY INTERMEDIARY.

The Usefulness of This Agent Cannot Be Belittled—Of Invaluable Service to Managers in Emergency as Well as to Authors and Managers Regularly.

NEW YORK, March 4.

To the Editor of The Dramatic Mirror:

SIR.—I am exceedingly glad of the opportunity that you give me to write my views regarding the usefulness of play-brokers to new authors. Your article under date of March 5 was most interesting.

It is singular that among the names mentioned as representative American dramatists the names of Langdon Mitchell, whose The New York Idea William Archer has declared to be epoch-making; Cleveland Moffett, the author of The Battle, a play that has aroused the unstinted praise of critics; Charles Frederick Nirdlinger and his masterful adaptation of Echegary's The World and His Wife one of the most distinct artistic and financial successes of last year; and Edward Sheldon, with his two plays, Salvation Nell and The Nigger, doing pioneer work in the serious American drama, should have been omitted. Perhaps this was an oversight; perhaps it is another proof of the concerted effort in certain quarters of the theatrical world to make believe that all of the new successful plays have originated from, say, two quarters alone.

In a magazine devoted entirely to theatrical affairs, the claim was made that two agencies controlled practically the works of all of the new playwrights of America. In order to prove this assertion the list of the following plays was given as sold by the agencies: Lady Frederick, Love Watches, Havana, Salvation Nell, Jack Straw, The World and His Wife, The Pied Piper, The Chaperon, The Dawn of a To-morrow, The Battle, Myself—Bettina, A Woman's Way, The Fighting Hope, The Third Degree, The Bachelor, The Writing on the Wall, Kitty Grey, The Blue Mouse, The Easiest Way, The Honor of the Family, A Happy Marriage, Samson.

Eliminating the plays due to tried playwrights such as Clyde Fitch, W. Somerset Maugham, Charles Klein, Henri Bernstein, Rachel Crothers, and Eugene Walter, there remain five new authors who wrote the six new plays. The authors are: W. J. Hulburt, with The Fighting Hope and The Writing on the Wall; Thompson Buchanan, with The Woman's Way; Charles Frederick Nirdlinger, with The World and His Wife; Cleveland Moffett, with The Battle, and Edward Sheldon, with Salvation Nell. The latter three of these new authors were brought before the public by me.

Charlotte Thompson has revealed herself a dramatist of fine character, sound workmanship and happy invention by her dramatization of Margaret Deland's The Awakening of Helena Richie. Rebecca of Sunnybrook Farm is the finest work of Kate Douglas Wiggin, one of our most noted authors, and Charlotte Thompson. Channing Pollock is one of my most valued clients. I control his first play, The Little Grey Lady, and his last, The Inner Shrine.

The play-broker's usefulness cannot be belittled either by the author whose work commands immediate attention, or by the new authors whose understanding of theatrical circumstances is slight. It has been the practice of a number of the foremost managers to acquaint me, several times during the season, of their special needs, plays for new stars, perhaps, plays for actors under contract, or plays of interest of the moment. It seldom happens that plays are found to meet these requirements. It is part of the play-broker's work to suggest to the manager various authors who could write the plays so specified by the manager. That the play-broker should command the managers' utmost confidence is necessary, not only as to the agent's ability to furnish the required plays, but for the capacity of not divulging any tentative plans.

All these new plays are more or less what I call material. That is to say, that an author is acquainted by a play-broker and is asked to write a scenario of an actor's type to fill the want expressed by a manager, or, again, a play of an author's type is suggested to a manager and an author is asked to build a play upon a given theme.

The whole secret of an agent's success is in gauging the moment when the managers need plays of a certain type and to submit that play at that time. The same play offered a week before or a week after might be refused. Again, a great deal of the material submitted to play agencies and to managers is not in practical shape. Ideas there may be, and plentiful dramatic instinct of unusual quality; yet the play lacks technique and cannot be put into rehearsal. This is where the play-broker's best work comes in, though, frankly, the play-broker's province should not be one of collaboration but purely the work of a stock broker or of any real estate agent.

There is a possibility in this era of trusts of creating trusts in banks, in poultry, in cattle, in wheat, in groceries, etc., but never will it be possible to create a trust of brains, for every day brings forth a new author capable of worthy works, works that are of artistic calibre and of commercial value, and these men spring up from the most unexpected quarters in the most unexpected moments.

It is a fact that practically all of the new playwrights have been discovered by play-brokers. It is a fact that nearly all of these new men have their thoughts directed toward the drama by play-brokers. To try to corral the mental energy and intellectual output of a nation of millions will be a task equal to corralling and trying to put into a trust the sands of the ocean.

To a great extent the future welfare of the American drama rests in the hands of the play-brokers. But the temptation of saddling their successful authors with too many contracts, necessitating hasty and unfinished work, will have to be resisted. To insist upon the best of their clients is a herculean task, but one task must be adhered to if the better standards now prevailing are to be kept.

Sincerely,
A. KAUSER.

MADAME TROUBADOUR.

The Shuberts announce that their next Spring musical production will be Madame Troubadour, an operetta in three acts, with music by Felix Albini and book by Joseph Herbert. The piece began rehearsals Saturday under the direction of Mr. Herbert and will shortly be produced out of town prior to its New York premiere. It has been done in Vienna and Berlin, and all the original music by Albini is retained for American production. The book by Mr. Herbert, though founded on the same central ideas as that used abroad, is essentially new throughout. The scenes of the operetta are all laid in Paris. The company includes Van Rensselaer Wheeler, Joseph Herbert, Frank Craven, Marguerite Namara, Corinne, Anna Wheaton, and Grace Goodwin.

ANTI-BILLBOARD LEGISLATION.

The Supreme Court of the State of Missouri has handed down a decision upholding the validity of an ordinance of the St. Louis City Council regulating billboards, and as a result fifty per cent. of the space now taken up by unsightly and offensive displays of show advertising in all sections of the city will be cleaned up by the building commissioner. The court upheld not only the right of the city to regulate and control billboards and kindred methods of advertising, but held that it may also be controlled by legislative enactments. The Legislature is expected to follow the decision with a drastic act applying to the whole State.

ART WORKERS' BENEFIT.

Billie Burke will give a benefit at the Lyceum Theatre on the afternoon of March 18 for the Art Workers' Club. Daniel Frohman has arranged the following bill: The Bracelet, by Alfred Sutro, with Billie Burke, Dorothy Dorr, Ann Meredith, Fred Kerr, Frank Westerton, and Mildred Barrett; for Sydney Grundy's play, Cyril Scott, Isabel Irving, Marianne Thurber and others; for The Mallet's Masterpiece, Edmund Breese, Percy Haswell and others. The Dollar Princess principals and the chorus from the same play. Julia Sanderson and Alan Mudie from The Arcadians; Beatrice Hereford, with monologues, and Kitty Cheatham in songs will also appear. William M. Chase, the artist, will make an introductory address.

MAY BUCKLEY SAILS.

May Buckley, late of the Cameo Kirby and Where There's a Will companies, will sail for London Saturday on the *Adriatic*. She is taking this trip to see the London production of a play in which she has been offered the leading part in America. If she does not care for the part she may remain in England to appear in American productions there.

THE ACTORS' SOCIETY

RICHARD JOSE AND COMPANY IN SILVER THREADS WITHSTAND THE STRIKE.

Louise Kent Enjoys Herself—Maude Gilbert Makes Preparations for Next Season—Harriett Brent at the New Theatre—Notes of Players.

R. C. Jose and his company in Silver Threads report that both the star and the play are making a most decided impression in every city they play. In Philadelphia last week, notwithstanding the car strike, their business was very good and every member of the company made a big hit. Louise Kent, who is with the company, caused her friends much anxiety by her inclination to be present wherever there was "anything doing." The strike furnished almost as much excitement for her in Philadelphia as did the sights and doings of Providence. W. D. Stone, Leslie Stowe, and Edith M. Cooke, of the same company, report no exaggeration in the newspaper stories of the strike.

Frederick R. Seaton, who originated the part of Tagish Jim, the Indian, in The Heart of Alaska, reports that conditions with the company are good. The play and players are making friends continually wherever they play.

Maude Gilbert has just returned to New York after a two years' engagement in Samson under the management of Charles Frohman. Miss Gilbert is making arrangements for next season.

Ralph Delmore, Helen Ware, Earle Williams, and William Wray, who are playing in The Third Degree, are in New York again, as the company is playing in this vicinity.

Vera Finlay is playing in Bright Eyes, at the New York Theatre.

E. H. (Harry) English has returned to Broadway after a very successful engagement in the part of Joe Brooks in Paid in Full, under the management of Wagenhals and Kemper.

Frederick Montague is engaged to play the lead in a French sketch, After the Ball, opening Monday, 14th, at the American Theatre.

Charles C. Brandt is continuing with excellent success to pay the President of the Court in Madame X. Mr. Brandt has received several flattering offers from the different managers, but prefers to remain with Henry W. Savage's great success.

James Cooper claims the distinction of having played the part of Abigail Prue in The County Fair for nine performances when it was played in Olympia Park, near McKeesport, Pa. Mr. Harris, who is with the Harry Davis Stock company in Pittsburgh, was the manager, and Mr. Cooper gives him as reference for the authenticity of his statements. Wilton Taylor and Wilson Melrose were also in the company.

Harriett Brent has been engaged by the management of the New Theatre and will open soon in the new production of Sister Beatrice at that theatre. Miss Brent is well known throughout the South and West, where she has been seen for several seasons as a leading lady.

MR. FISKE GETS BIRNBAUM.

Harrison Grey Fiske has concluded negotiations with Alexander Z. Birnbaum to conduct the symphonic orchestra and chorus which will be utilised as adjuncts to the production of Gerhart Hauptmann's Hannele, in which Mrs. Fiske will appear, following Ibsen's Pillars of Society, in the third week of her engagement at the Lyceum Theatre. His directorship will be particularly appropriate, as he is the intimate friend of Max Marschalk, who composed the music for the play. In fact, Birnbaum was frequently consulted by Marschalk during the composition of the score. The latter is a brother-in-law of Hauptmann and is now the music critic of the *Vossische Zeitung*, a leading Berlin daily. This will be Birnbaum's first public appearance in America. He has been the conductor for the past season at the Opera Comique in Berlin, the most notable productions under his leadership having been Tiefland, The Bartered Bride, and Pelleas and Melisande.

A. H. WOODS' PRODUCTION.

Madame Sherry will be produced at the Colonial Theatre, Chicago, by A. H. Woods and George Lederer, with the following cast: Lina Abarbanell, Marie Dainton, Elisabeth Murray, William Bellery, Ignacio Martinetti, Helen Demarest, and John Parks. The Dancer of Cairo, Valeska Suratt's starring vehicle, will open Easter week at the Chestnut Street Theatre, Philadelphia, with the following cast: Dallas Welford, George Richards, Nena Blake, Amelia Summerville, Jack Henderson, Charles L. Morrison, George Anderson, Edward R. Burton, Eleanor Gordon, Blanche Shirley, and Blanche Gordon.

COMPARISON OF STARS.

Lee Shubert has conceived a novel scheme which he hopes to try out at the Actors' Fund Fair. He contemplates giving a one-act play at the fair, changing the cast several times. By this means several stars will be seen in the same play. Such a scheme would offer a chance for comparison of different stars, prolong the run of a play, and induce a spirit of healthy rivalry.

HOWELL HANSEL.

The above is a portrait of Howell Hansel, who recently became the leading man of the Harry Davis Stock company, Pittsburg, where he has already established a reputation for finished and spirited characterization. His fine acting in The Fighting Hope at the Stuyvesant Theatre, New York, while a member of the Blanche Bates company, last season, is distinctly remembered by all who saw it. Mr. Hansel is planning a starring tour for next season in a dramatisation of one of the most popular English novels published in a generation. The dramatisation has been made by Mrs. Hansel.

A SNOWBOUND PERFORMANCE.

Louis James, note of whose death is carried on another page, gave an unique entertainment Feb. 23. Mr. James and his company were on their way to Ellensburg, Ore., when a raging snowstorm stalled his train thirty miles from Ellensburg. The snow was banked high above the cars. Two rotary plows and a gang of 100 shovelers were required to get him out. During the blockade Mr. James was asked to give a performance for the benefit of the delayed travelers. He consented. A vote was taken and The Merchant of Venice was decided on. The baggage car was cleared of trunks and the performance took place. The passengers asserted that the forty-eight hours' delay was worth while, since they witnessed a superb performance of Mr. James' famous role.

NEW EAST SIDE THEATRE.

George F. Johnson is to build a new $1,000,000 playhouse on Second Avenue, between First and Second streets. The building will be six stories high and the theatre will seat 2,000 persons. A roof garden accommodating 1,500 persons will be a feature. The building is expected to be in readiness by October. The theatre will be known as the Kessler. Max R. Wilner and David Kessler, managers of the Thalia Theatre on the Bowery, have leased the theatre and with a Yiddish stock company headed by David Kessler will produce only Yiddish dramas. Jacob Adler, the actor, will take possession of the Thalia.

CARUSO THREATENED.

Black Hand agents sent a demand with a threat of death for $15,000 to Enrico Caruso, the tenor, last week. The first letter, written in Italian, was sent Thursday. In it Mr. Caruso was ordered to walk along Forty-second Street and deliver the money to a person who would accost him with a strange sign. The second letter came Friday morning. Caruso obeyed Thursday's letter but nothing happened. Two suspects, Misiano and Cincotti by name, have been arrested in connection with the case.

FORBES-ROBERTSON'S SOUVENIR EVENT.

Last night a crowded audience attended Mr. Forbes-Robertson's 500th performance in England and New York of The Passing of the Third Floor Back at Maxine Elliott's Theatre, each visitor being presented with a bound copy of this and other of Jerome's stories. Easter Monday evening he will be the guest of honor at the Lotos Club. On Friday, March 18, he has been requested to preside as judge at the annual oratorical contest of some 3,000 boys in the Department of Education of New York.

MARGARET ANGLIN IN GREEK THEATRE.

The University of California has invited Margaret Anglin to appear in the Greek Theatre at Berkeley, Cal., in a production of Sophocles' Antigone about July 4. Miss Anglin, who will be in California at that time in The Awakening of Helena Richie, has accepted the invitation and has begun to study the play.

ACTORS' FUND ACTIVITIES.

Benefits to Be Given in April—Planning for the Great Fair.

A. L. Erlanger, national chairman of the Actors' Fund benefits, has arranged a series of entertainments to be given on a day yet to be selected during the week of April 25 in all the large cities of the United States and Canada. Assisted by the National Producing Managers' Association, Mr. Erlanger will have at his disposal many of the big productions and companies now on tour. In each of the cities, which include Brooklyn, Boston, Philadelphia, Baltimore, Washington, Pittsburgh, Cincinnati, Cleveland, Detroit, St. Louis, Kansas City, New Orleans, Denver, San Francisco, Los Angeles, St. Paul, Minneapolis, Milwaukee, Chicago, Buffalo, Rochester, Toronto and Montreal, a local manager has been appointed as chairman of the committee which will arrange the programme and supervise the performance. Leaders of society will act as patronesses. Acts or scenes from the current plays of the week will be given, with the addition of the star acts from the vaudeville and burlesque houses. Talented amateurs in each of the cities will be invited to take part in the programme. The keenest rivalry has already appeared among the managers as to which one will give the best performance and turn over the largest receipts to Mr. Erlanger. As the expenses will be small, the returns from this series for the Fund ought to be enormous.

In connection with the benefit matinee for the Actors' Fund Fair, which Sothern and Marlowe are to give at the Academy of Music during their return engagement at that playhouse, on Thursday, March 24, it is announced that the proceeds to be donated to the Fund will include not only the share of Mr. Sothern and Miss Marlowe, but also the share of the theatre. E. F. Van Dusen, in charge of the Academy, has notified Mr. Sothern of this plan for the house management to join with the players in the benefit.

William Collier's benefit performance of A Lucky Star for the Actors' Fund netted almost $1,000. The programmes were replete with Collier wit and many of the lines of the play were twisted by Mr. Collier into local hits. Prominent among those present were Ethel Barrymore, Billie Burke, Maxine Elliott, Julia Marlowe, Blanche Ring, Charlotte Walker, Hattie Williams, Dorothy Donnelly, Florence Reed, Mrs. Anne Flexner, author of A Lucky Star; John Barrymore, Edmund Breese, John Mason, J. Forbes-Robertson and E. H. Sothern. Several members of the Actors' Home on Staten Island were guests of Mr. Collier.

The actresses and chorus girls who met at the Professional Woman's League Feb. 1 in the interests of the Actors' Fund Fair called themselves "The Five Hundred Boomers." Each woman has agreed to wear a fair button and make a speech at every club meeting she attends booming the fair and also to start a chain of letters among her friends asking them to give something toward the fair.

Charles Burnham, president of the Actors' Fund, announces that twelve of the most beautiful show and chorus girls, the selection of whom will be left to the public, will strew flowers in the path of President Taft when he comes to open the fair. This spectacular greeting is in accordance with the ancient custom of having the community's prettiest girls welcome a guest of honor.

PLAYS OF THE WEEK.

(*Continued from page 6.*)

sary addition of two weeks to that engagement. In selecting the plays for their fourth week Mr. Sothern and Miss Marlowe seemed to have divided the week. The first three nights, when Hamlet was given, were Mr. Sothern's. Hamlet is his best Shakespearean role. In the part he seems to delve deeper than in any of his other Shakespearean parts. Ophelia is by no means Miss Marlowe's banner study. In fact, it is her least successful classic role. Hence Mr. Sothern's superb Hamlet was a most cruel contrast to Miss Marlowe's Ophelia. However, the last three nights Miss Marlowe's Viola dominated the production of Twelfth Night. She is charming in the part, while Mr. Sothern's Malvolio is only a mediocre impersonation. On Saturday afternoon Romeo and Juliet, in which both are equally poor, was the bill. With the exception of Rowland Buckstone the supporting company is poor. This week, The Merry Widow.

GRAND OPERA HOUSE.—For the first time in this country Henry Miller was seen as the Drain Man in The Servant in the House at this theatre last week. Mr. Miller appeared in the part in London during his recent engagement in that city and was complimented by the critics. This week, The Third Degree.

GARDEN.—The Ben Greet Players gave four performances of Macbeth, three performances of The Merchant of Venice, and one performance of Everyman at this theatre last week. The productions were given in the sceneless Greet style. On Monday evening Andrew Carnegie entertained two hundred school teachers at the first performance of Macbeth. Special rates have been offered to colleges, clubs, and People's Institute. Next week, The Rivals and Dr. Faustus, with a Friday matinee of Everyman.

WEST END.—Last week The Melting Pot, with Walker Whiteside as David Quixano, played to an excellent week's business. The entire cast of this remarkable play is excellent. Of the women, Louise Muldener, Nellie Butler, and Leonora Von Ottinger received particular commendation of the audience. Of the men, Sheridan Block, John Blair, and Henry Vogel were well received. This week, Lew Dockstader's Minstrels.

HOPE BOOTH.

Hope Booth returns to the stage this week after a long rest and her friends have banded together and given her a royal welcome. She comes under the management of William Morris in her old success, The Little Blonde Lady, but announces her intention of producing a startling new sketch for which it is expected the managers will scramble. It is a play of studio life in which Miss Booth will show to best advantage.

CURRENT AMUSEMENTS.

Week ending March 12.

ACADEMY OF MUSIC—The Merry Widow—455 times, plus 1 to 8 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—18th week—136 to 142 times.
BELASCO—Charlotte Walker in Just a Wife—6th week—40 to 47 times.
BIJOU—Cyril Scott in The Lottery Man—14th week—106 to 113 times.
BROADWAY—The Jolly Bachelors—10th week—70 to 77 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 12th week—90 to 97 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—Ben Ton Burlesquers.
COMEDY—Mary Mannering in A Man's World—5th week—33 to 40 times.
CRITERION—Francis Wilson in The Bachelor's Baby—11th week—76 to 83 times.
DALY'S—Maxine Elliott in The Inferior Sex—7th week—50 to 57 times.
EMPIRE—Ethel Barrymore in Mid-Channel—9th week—39 to 46 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—27th week—214 to 221 times.
GARDEN—Ben Greet Players in The Rivals—3 times; Everyman—3d time.
GARRICK—Commencing March 9—Hattie Williams in The Girl He Couldn't Leave Behind Him.
GLOBE—Montgomery and Stone in The Old Town—9th week—66 to 73 times.
GRAND OPERA HOUSE—The Third Degree—195 times, plus 8 times.
HACKETT—The Turning Point—2d week—9 to 16 times.
HERALD SQUARE—Blanche Ring in The Yankee Girl—8th week—30 to 37 times.
HIPPODROME—A Trip to Japan Inside the Earth, The Ballet of Jewels—27th week.
HUDSON—William Collier in A Lucky Star—9th week—58 to 65 times.
HURTIG AND SEAMON'S—Dainty Duchess.
IRVING PLACE—German Company in The Tyrolean—3 to 8 times; William Tell—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—27th week—187 to 193 times.
LIBERTY—The Arcadians—8th week—58 to 65 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Billie Burke in Mrs. Dot—7th week—80 to 87 times.
LYRIC—The City—12th week—89 to 96 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE — Repertoire Grand Opera—18th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—23d week—179 to 186 times.
METROPOLIS—Rose Hill Burlesquers.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—17th week.
MINER'S BOWERY—Duckings Burlesquers.
MINER'S EIGHTH AVENUE—Town Talk Burlesquers.
MURRAY HILL—Mardi Gras Burlesques.
NEW THEATRE—John Mason in A Son of the People—5 to 7 times; Twelfth Night—17th time; School for Scandal—25th time; The Witch—8th and 9th times; Opera—3 times.
NEW AMSTERDAM—Madame X—6th week—39 to 46 times.
NEW YORK—Bright Eyes—2d week—9 to 16 times.
OLYMPIC—Scribner's Big Show.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Closed March 5.
STUYVESANT—The Lily—12th week—86 to 93 times.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—8th week—53 to 60 times.
WEBER'S—Where There's a Will—5th week—34 to 41 times.
WEST END—Lew Dockstader's Minstrels.
YORKVILLE—Vaudeville and Moving Pictures.

JERSEY CITY.

Lucy Daly Well Thought Of Here—Burlesque Notes and Coming Attractions.

Ward and Vokes, always favorites here, came to the Majestic Theatre Feb. 28-5 in The Prodigal, and drew fairly good houses. Lucy Daly was one of the bright spots and her work stood out prominently. Ward and Vokes are the same clever comedians and are supported by some good people. Lew Kelly as the dope man was fine, and Charles Chapman in several characters was most versatile. May Kilcoyne was the soprano soloist and she rendered two good numbers. An excellent female brass band was also a novelty of the production. The choruses were well sung by a snappy bunch of men and women. Tom Lewis in A Yankee Prince 7-12. St. Elmo 14-19.

The Washington Society Girls were at the Bon Ton Feb. 24-26 to very big patronage. The attraction was fine and the olio a good one. Larry Smith and Mamie Champion were the leaders of the olio and Harry Marks Stewart was the comedian of the burlesque. Town Talk was the offering 28-2, to packed houses, with one of the best shows of the season. Louie Daere is the particular card and as a monologist and descriptive singer is the best ever seen here. She is an artist and her act is the talk of the town by those who saw it and appreciate real work. Charles T. Burkhardt is a capital comedian and Kathryn Delmar a soprano singer of ability. The Broadway Gaiety Girls 3-5. Sam Devere co. 7-9. Cozy Corner Girls 10-12.

William V. Jennings, manager of Irwin's Gibson Girls co., has recovered from his recent operation in New York city and rejoined his co. in Brooklyn 26. WALTER C. SMITH.

CUES.

The Manhattan Theatre company, which has been filling an indefinite engagement at the Gillette, at Findlay, O., has removed to Delphos, O.

George Alison returned to comedy last week at the Crescent Theatre, Brooklyn, with a delightful performance of Des Prunelles in Divorçons.

En route through Chicago, Townsend Walsh looked in on his old friend Tony Denier. Mr. Walsh is headed again to the Coast in advance of Otis Skinner.

Clifford Bruce, who has been playing Kyrie Bellew's part in The Thief this season, has been engaged for leading roles with William Gillette for this next season.

Lillie Van Arsdale, contralto with the Al. H. Wilson company in Mets in Ireland, will remain in New York to finish the cultivation of her voice.

Every chorus girl in the Bright Eyes company is contributing 25 cents a week to a fund to send one of their number to Europe at their joint expense. The lucky one is to be decided by the lottery of chance.

Victor Herbert and others have made application in the United States Circuit Court for an injunction to restrain William Pruette from singing "I Want What I Want When I Want It." Mr. Pruette originally sang the song in Fritzi Scheff's production of Herbert's opera, Mlle. Modiste. Judge Lacombe reserved decision.

Lizzie Shapiro, the Yiddish actress, 35 years old, who was shot by Herman Klatzke, a restaurant keeper, died in Gouverneur Hospital Friday, March 4, after lingering from her wounds since December 15. Klatzke, who also seriously wounded her companion, Max Goldberg, was held for trial.

During her stay in Iowa, her native State, Lillian Russell will present to the Iowa Historical Society an oil painting of herself. The presentation will be made at the request of the members of the society. The picture will be hung in the State Hall of Fame in the Capitol Building in Des Moines.

Arthur Donaldson, the original Prince in The Prince of Pilsen, which part Mr. Donaldson played for over 1,400 times, will star under the management of Gus Hill in the picturesque singing play, The Narsman, by Daniel Bror Sorian. The season opens Easter Monday, going direct to the Coast and returning in time for a run in Chicago in the Fall. A specially selected company has been engaged.

Grace Atwell resumed her starring tour in Divorçons and La Belle Russe, appearing in New Jersey the past week. Some of the better cities in eastern and central New York will be visited in the near future.

Thomas Whiffen, featured in the Central company of Three Twins, who has been ill in the City Hospital, Stillwater, Mich., has rejoined his company.

MUSIC NOTES.

The Flonzaley Quartet appeared in the concluding concert of the Mendelssohn Hall series last Tuesday evening, March 1. The programme embraced the Mozart quartette in C major, Lammartine's "Sonata a tre," and the Schumann quartette in A minor. The remarkable work of this organization is making a very deep impression in musical circles.

Emma Banks gave a piano recital at Mendelssohn Hall Monday afternoon, Feb. 28. She was assisted by Reinold Werrenrath, baritone.

George Irving, who played the part of the Vicar in The Servant in the House company, performed something of a feat the other day by taking the part of the Drainman, left vacant by the death of Clay Clement, at noon and playing it the same night to a packed house at Cedar Rapids, Ia.

BROOKLYN AMUSEMENTS.

Charles Klein's The Third Degree played to record business at every performance last week at the Montauk Theatre. Helen Ware's wonderful portrayal of the wife is without exception the best acting seen in Brooklyn in some time and stamps her as a sure star. Brooklyn remembers Miss Ware for her excellent work in The Road to Yesterday and The Kreutzer Sonata, and her many friends and admirers on this side of the bridge rejoice with her in her rapid strides to success. The supporting company included James Seeley, Ralph Delmore, Lida McMillan and Malcolm Duncan.

Last night at this house Max Rogers in The Yonny Yurk opened for a week's stay and pleased a well filled house. Rogers is well cast and supported by Maude Raymond and Frederick Bowers. Miss Raymond's songs were well liked and the Parisian Glide and the Hawaiian Dance were repeatedly encored. An exceptionally good looking lot of girls are seen in the chorus. Next week, The Servant in the House.

Jeff De Angelis in his sparkling musical play, The Beauty Spot, filled the Majestic Theatre all last week. De Angelis' Samovar is one of his funniest roles and the company is the same clever cast from the New York run. Viola Gillette made a stunning picture as the wife and Isabel D'Armond is winning as the daughter. George J. MacFarlane, Frank Doane, Jacques Kruegerand, Alf. De Ball are included in the company.

Andrew Mack was seen last night at this house in a role a little out of his ordinary run when he appeared in his new play, The Prince of Bohemia. Mack sings a number of songs in his usual fine style and is well supported by a capable company. Next week, Blanche Bates in The Fighting Hope.

Although it was the second engagement of The Merry Widow company at the Broadway last week the reception tendered was just as enthusiastic as ever. Charles Meakin handled the part of Danilo in clever style, his dancing being particularly graceful, and Frances Cameron made a charming Sonia. Robert E. Graham still continues as Popoff, the part he originated. The Traveling Salesman, with his fine line of laughs, caught the fancy of the house last night and is in for a week of good business. Frank McIntyre certainly looks the part of the traveling salesman and handles the role in an easy, natural manner. Next week, Little Nemo.

Al. Wilson, as the roving German in Mets in Ireland, closed a week's stay on Saturday night last at the Grand Opera House, and is succeeded this week by a German comedy entitled Alice, Wo Wohnst Du?

Last week at the Crescent Theatre, Sardou's sparkling comedy, Divorcons, was cleverly presented by the house company. Alice Fleming as Cyprienne, the foolish matron, gave her admirers a new insight as to her abilities. George Allison handled the role of the husband in his usual intelligent style. Charlotte Temple is the offering for the week.

Bert Williams, minus the services of his old partner, was featured last week at the Court Theatre in Mr. Lode of Koal, a musical hodge podge, and was supported by a clever company of colored entertainers. In Panama opened up last night for a week's stay at this house.

Edna May Spooner as Virginia Carvel carried off the honors in The Crisis last week at the Bijou, when Mr. Payton presented this famous wartime drama. This week, Miss Spooner will be seen in the title-role of Leah, the Forsaken, a part which gives exceptional opportunity for a display of her emotional abilities.

The many admirers of Minna Phillips at the Lee Avenue Theatre were loud in singing the praises of their favorite all last week when that lady appeared in Mrs. Leslie Carter's old role of Du Barry. The staging and costuming were certainly worthy of Mr. Payton. This week, Theodore Kremer's dramatization of Charlotte Temple is the offering.

Last week a dramatization of Elinor Glynn's novel, "Three Weeks," was shown at the Amphion Theatre, and pleased the patrons of that house, as it played to good business all week.

At the Gotham Theatre last week an excellent presentation of Thomas Dixon's The Clansman was given by the Forbes Stock company. The scenery and costumes were practically the same as seen at the Crescent early in the season.

The Columbia Theatre has excellent vaudeville, with a complete change of bill twice during the week.

The Criterion Theatre has moving pictures and vaudeville. Star: The Golden Crook company. Gayety: Lid Lifters. Casino: Yankee Doodle Girls. Empire: Watson's Beef Trust.

NOTES OF VARIOUS ACTIVITIES.

Fred Robbins, manager of the Soisson Theatre, Connellsville, Pa., will conduct a stock season of sixteen weeks in four good towns in his section of the State, and wants four traveling stock companies to fill the time. His plan is to run each company four weeks in the different towns with three changes a week. If the plan is a success he may adopt it every Summer, and thereby save an early closing of his theatre. The season will probably open about April 1.

The many friends of "Bobby" Harrington will be glad to hear that he is slowly recovering from the severe attack of locamia, from which he has suffered for over a year. His progress has been interrupted by a recent attack of pneumonia, but we are informed he is making good advancement to health at the present time. His long illness has been a great drain on his mother's resources, and she has opened a manicure parlor at Room 406 Gaiety Building, where she will be always pleased to see the many professional friends of her son.

THE RECORD OF DEATHS.

Moses Horowitz, a Yiddish dramatist, died at the Montefiore Home, Friday, March 3, aged seventy-six years. He was born in Bucharest, Roumania. After several years' successful management of Yiddish theatres in Austria he came to America. Five years ago the failure of his scheme to produce a Yiddish grand opera at the Windsor Theatre left him penniless and compelled him to enter the Montefiore Home. He was the author of Ben Hador and many other Yiddish dramas. The funeral of Mr. Horowitz took place in Liberty Hall on East Houston Street Sunday. Fifteen hundred members of the Hebrew Actors' Union attended the funeral. The honorary pallbearers were members of the Stainslauer Lodge of the Independent Order of Beith Abram. Fully twenty-five hundred men and women crowded the hall, and later followed the hearse through the streets of the East Side. This author-manager, to whom are credited almost two hundred plays, depicting Yiddish life, was the pioneer Yiddish playwright in America. He was buried in Washington Cemetery, Brooklyn.

Hackaliah Bailey, a member of the Bailey family of circus fame, died Sunday at Brewster, N. Y. He was a descendant of Hackaliah Bailey who brought the first elephant to America in 1821. The first circus in America was given at Somers with the elephant called "Old Bet" as the one attraction. Mr. Bailey was brother to George S. Bailey, one of the founders of the firm of Barnum, Bailey and Hutchinson. He leaves a large estate. His funeral will be held this afternoon.

John Harvey Dayer, for the past five years manager of the Hodge Opera House, Lockport, N. Y., died in that city, Feb. 26. Prior to his managership of the opera house he had been assistant manager under Charles G. Stevens. For several years he was manager of the Charles Amusement Company, at Olcott Beach, and had entire charge of furnishing the theatrical programmes for the Rustle Theatre. He leaves a sister, father, mother, two brothers and six sisters.

Israel K. Rolands, brother of George Rolands, died in Carmel, N. J., Feb. 25. He was a prominent teacher of psychology in Columbia University and literary man. He wrote plays for amateur production, one of which, the Idealists, was produced last year in this city. He was buried in Carmel, N. J.

John L. Hyde, who is believed to have been the original of Old Jed Prouty, died in Portland, Me., Wednesday. For forty years Mr. Hyde had been a commercial traveler. He served during the Civil War.

Mrs. J. J. Tanner, formerly Rosa Horle, who died in Asheville, N. C., was the wife of J. John Tanner, formerly of The Girl of the Golden West company.

Charles J. Dougherty, brother of Grace George, died of pulmonary tuberculosis at Saranac Lake, N. Y., March 1. He leaves a wife and four children.

DATES AHEAD.

Received too late for classification.

CLANSMAN, THE (George H. Brennan, mgr.): Salina, Kan., 9, Concordia 10, Moberly, Mo., 11, Hannibal 12, St. Louis 13-19.

GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Casselton, N. D., 11, Valley City 12, Carrington 14, Fessenden 15, Harvey 16, Anamoose 17, Balfour 18, Velva 19.

GREAT DIVIDE, THE (Special): Henry Miller Co.): Ashland, Wis., 8, Hibbing, Minn., 9, Superior, Wis., 10, Duluth 11, 12, Winnipeg, Man., 14-16, Grand Forks, N. D., 17, Fargo 18, St. Cloud, Minn., 19.

IN WYOMING (H. E. Pierce, mgr.): St. Louis, Mo., 13-19.

JUST A WOMAN'S WAY (E. D. Kreyser, mgr.): Anderson, Ind., 12.

MONEY AND THE GIRL (J. J. Garrity, mgr.): Kewanee, Ill., 8, Galesburg 9, Canton 10, Burlington, Ia., 11, Quincy, Ill., 12, Ft. Madison, Ia., 13, Mt. Pleasant 14.

MUMMY AND THE HUMMING BIRD (John W. Lott, mgr.): Columbus, O., 10-13, New Philadelphia 14.

O'HARA, FISKE (Al. McLean, mgr.): Chicago, Ill., 12-19.

PATTON, W. B. (J. M. Stout, mgr.): Vinita, Okla., 10, Claremore 11, Bartlesville 12, Parsons, Kan., 14, Cherryvale 15, Chanute 16, Iola 17.

STRONG, ELWIN (Jas. A. McGlue, mgr.): Charles City, Ia., 7-13, Independence 14-19.

VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): St. Joseph, Mo., 8, Lincoln, Neb., 9, Sioux City, Ia., 10, Omaha, Neb., 11, 12, Des Moines, Ia., 14, Cedar Rapids 15, Dubuque 16, Milwaukee, Wis., 17-19.

Married

BRIAN—POPE.—Donald Brian to Florence Meagher Gleason Pope, in New York, March 1.

PENFIELD—GIFFAULT.—Roderick C. Penfield to Georgette Aradine Giffault, Feb. 19.

Died

BAILEY.—Hackaliah Bailey, 88 years, at Brewster, N. Y., March 6.

DAYER.—John Harvey Dayer, at Lockport, N. Y., Feb. 26, aged 25 years.

DOWNS.—Cordelia Downs, at Montour, Iowa, Feb. 20.

DOUGHERTY.—Charles J. Dougherty, 37 years old, at Saranac Lake, N. Y., March 1.

HYDE.—John L. Hyde, in Portland, Me., March 2, aged 73 years.

HOROWITZ.—Moses Horowitz, 76 years of age, in New York, March 4.

ROLANDS.—Israel K. Rolands, aged 43 years, in Brooklyn, Feb. 25.

TANNER.—Mrs. J. J. Tanner, in Asheville, N. C., Feb. 28.

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CHICAGO STAGE EVENTS

The Ziegfeld Becomes a Stock Producing Theatre with Henry Kolker as Leading Man—Auditorium Becomes Permanent Opera House—The Rosary—Abarbanel in Mme. Sherry.

(Special to The Mirror.)

CHICAGO, March 9.—Sam Bernard and his elaborate production, The Girl and the Wizard, have occupied the Garrick fellicitously for a week and will remain another, with a bright prospect of continued popularity. Some of the press opinion was not of a sort to encourage him in continuing to introduce serious acting, with numerous scenes of heart interest, as in this instance. These touches of nature are doubtless unexpected by the Chicago audiences which assemble to be amused by the comedian, the girls and the music of his play. Nevertheless, so far as I could observe, the star's serious moments were all appreciated, and a sort of climax of heart interest between father and son near the close of the play was especially applauded. Mr. Bernard does substantial acting with a sincerity and naturalness that carry, here at least, and he makes it a kind of leavening of sense and real life in the midst of the light and frivolous. He has two songs which are especially popular and several scenes in which he exploits his characteristic dialect and comedy with his usual success. Harry Corson Clarke makes Hochestetter a sort of Baron Chevrial in appearance and plays him skillfully in character throughout. William Rosell as the younger Schultz is excellent, with the right appearance and an exceptionally pleasing personality. In the heart interest scenes between father and son he responds properly and effectively. Kitty Gordon's statuesque figure, artistic manner, very low cut corsage, especially in the back, and her good voice in several rather interesting songs, are all carefully noted. Her romantic song in the last act received several encores. Patricia Collinge does the ingenue sweetly and convincingly. The costumes are not only rich, but in great variety, and the chorus numbers, for men and women, are all unusually interesting.

With the appearance of the new dramatic stock company at the Ziegfeld, Chicago will take a step in advance as a production centre. The policy of producing new plays will be followed, and those which find favor will be sent to tour. Henry Kolker will be the leading man and the first play will be an adaptation by him. President William K. Ziegfeld, of the Chicago Musical College, will act as manager of the theatre. He has gone East to engage the company. It is intended to open the theatre for the new season about April 1. John T. Prince, Jr., will be the press representative, and Harry Chapell, who has been on the M. H. Singer staff of managers this season, will be the business-manager. Through the influence of Florenz Ziegfeld, owner of the Anna Held and Follies of 1909 productions, a Broadway production for any sufficiently worthy new play is assured. The Ziegfeld is in the fashionable new district of Michigan Boulevard, next to the new Blackston Hotel, and just around the corner from the Blackstone Theatre, which will be the Frohman and Syndicate headquarters.

Manager William Roche, of the Bijou, is fond of Italian music, so he has indulged in the innovation of a harp in the orchestra. His name is O'Brien.

Albert Morrison, leading man at the College last season and this season, until last week, has gone to Omaha, where he is equally well known, to resume his position as leading man of the Woodward Stock there. Colin Campbell, for several seasons director at the College, made the same change last week to Omaha, and to the stock with Mr. Morrison. Marie Nelson, the leading woman of the College Stock, has been ill, and out of the cast several weeks. Henry Rowell, who has been doing the heavies of the College Stock, is now the leading man.

Jack McKnight, the light comedian of the College Stock, who went to New Mexico for his health, has completely recovered and will soon be back in the company.

Louisa Van Arman, wife of Charles Van Arman, comedian and character actor and a veteran in the profession, died at their home in this city last week. Mr. Van Arman has been on the stage forty years. He is an uncle of David Higgins.

There is a new Dick Whittington at the Lyric. Norma Brown has succeeded Ethel Green, who will join another Shubert company.

Isabel Randolph fell from a platform in a recent melodrama at the Academy, and was so badly injured that she had to retire temporarily from the cast. She is expected to resume her place as leading woman soon.

Cards announcing Eleanor Robson's wedding to August Belmont, the New York banker, were received here by Grace George, and several other well known members of the profession.

The Fourth Estate, in its eleventh week in Chicago, is still drawing large audiences at the Studebaker.

Frank Daniels is to come to the Lyric in The Belle of Brittany and not Hook of Holland.

Alice Fisher is chairman of the Committee of Actresses to auction boxes for the Actors' Fund Benefit at the Auditorium March 18.

George L. Kennedy has succeeded Curtis Cooksy as leading man at the Academy. Thomas Swift has retired from the company and returned to the stock at the People's.

Madame Sherry, interpreted by Lina Abarbanel, will be at the Colonial, beginning April 10.

There was a good performance of the old reliable Kadelburg-Shoenthan play, Die Beruehmte Frau, by the Wachsner German Players at Powers' last week, under Frans Kirchner's direction. Ludwig Kretzs played the gay, old baron, Kirchner the Count, Louisa Brueckner played Paula, and all were capital. The performance had refreshing thoroughness, spontaneity and skill.

Penelope, in which Marie Tempest is starring this season, is maintaining the prestige of Powers and Charles Frohman. The play is a cleverly written twentieth century trifle, performed in the most finished, modern English manner. It has fared exceptionally well in the reviews, but the audiences have not tested the capacity of the theatre. Miss Tempest is as deft and engaging as ever. Her entire support is as artistic as capable, and all play together in wonderfully accurate imitation of real life. Philip Desborough as the Doctor, Herbert Ross as the Professor, Maud Milton as Mrs. Golightly, Wilfred Draycott as Davenport Barlow, Mabel Trevor as Mrs. Perrowne.

Harry J. Walker is in charge of Penelope as acting manager for Mr. Frohman.

The Auditorium has ceased to exist as a theatre of dramatic productions. A number of local entertainments and the grand opera season this Spring will be followed by repairs, redecoration, remodeling and Chicago's first own grand opera season next Fall.

Should old acquaintance be forgot? Al. Martin's Uncle Tom's Cabin is at the National this week under the personal management of William Kibble. Specialty artists, colored comedians, quartettes, a company of fifty. Watch for the parade.

Romaine Fielding and Mabel Van, two members of the company, which presented the suffragette play in New York, and former members as leading man and leading woman of several other companies, are in the city this week playing in their successful sketch, The Cashier.

William Jossey's Western play, The End of the Trail, is the bill at the Bijou this week, with Willis Jackson in Mr. Jossey's own self-fitted leading role.

Channing Pollock's Such a Little Queen has made a good impression at the Colonial during its first week. Press appreciation has been adequate. The company might be improved in a few instances, but hardly in the star part, which Elsie Ferguson plays most skilfully. In regal appearance, in expressing the fineness of the character, and even in the dialect she satisfies. Frank Gillmore does the young King of Bounia, rather difficult to hold above smiles before an American audience at times, with unusually good command and judgment, making it an excellent companion figure to the Queen. George W. Barnum as Cossacs, Ralph Stuart as Adolph Lauman, Eleanor Lawson as Elisabeth Lauman all give good performances, which found favor with the audience.

Preparations are well advanced for the first production of The Rosary, the new play by E. H. Rose, which Messrs. Rowland and Clifford will offer for a few preliminary weeks this season. Elaborate scenery is being made. Besides The Rosary Mr. Rose is the adapter of Alice of Old Vincennes, Janice Meredith, Prisoner of Zenda, David Harum, The Spenders and other well known plays. The Rosary will be played for the first time April 3.

An unpublished opinion of Lawrence Wheat as the enterprising lieutenant in Miss Patsy at the Chicago Opera House is that he is as good as wheat. He does not allow any grass to grow under his feet in his comedy wooing. Gertrude Quinlan continues in a class by herself as Miss Patsy. Frances Ring is still the good looking leading woman of the play within the play.

For the Actors' Fund Benefit at the Auditorium, Friday afternoon, March 18, a committee of actresses has been appointed to assist Alice Fisher, who will head the women's work for the benefit. The committee includes Elsie Ferguson, Alma Baldwin, Adele Ritchie, Blanche Dayo, Eva McDonald and Gertrude Quinlan. The Executive Committee of the Theatre Managers' Association gave Miss Fisher and the committee of actresses a luncheon at the Union League Club Thursday. Each company in the city at the time of the benefit will buy a box. Such a Little Queen will have the royal box, and Miss Nobody from Starland will have to go way back and sit down in one of the rear boxes.

The multiplication of large outlying vaudeville theatres in Chicago goes on. The newest, the Foster, at Evanston and Foster Avenues, North Side, will be opened a week from Monday. It has seats for 1,100.

The grand opera season will begin at the Auditorium April 4 and continue a month. The bills for the first two weeks have been announced. There will be an extra performance of Parsifal Sunday afternoon and evening, April 24.

The bills this week: Lyric, Dick Whittington; Powers', Marie Tempest; Grand Opera House, Grace George; Chicago Opera House, Miss Patsy; Garrick, Sam Bernard; Olympic, The Fortune Hunter; Colonial, Such a Little Queen; Whitney, dark; Princess, Miss Nobody from Starland; La Salle, Flirting Princess; Court, Girl in the Taxi; Studebaker, Fourth Estate; McVicker's, Polly of the Circus; Crown, School Days; National, Uncle Tom's Cabin; College, Belle of Richmond; People's, stock; Academy, Billy the Kid; Bijou, The End of the Trail; Criterion, Nellie, the Beautiful Cloak Model.

OTIS COLBURN.

SEATTLE.

Heavy Fall of Snow Impeded Business—Louis James Gave Fine Production.

At the Moore the attraction was Louis James in the great historical play, Henry VIII., Feb. 20, matinee 22, which drew audiences averaging fair business. The same co. gave a fine presentation of The Merchant of Venice 21, 22, but the attendance was not large. The popular concert given by the Seattle Symphony Orchestra, matinee 20, was a musical success. Dark 23. Charles B. Hanford in The American Lord 24-26, matinee 26, pleased medium and small houses. The play was both interesting and instructive. Maud Powell in violin recital 27. Madame Schumann-Heink in concert 28, under the auspices of the Ladies' Musical Club. Mrs. Leslie Carter 3-5.

At the Sun West Down 20-26 was the offering at the Grand. The attendance ranged from small to large. In the cast were Retha Williams, Jenny Dunbar, Flora Bram, Edwin Walter, Arthur E. Chatterden and other talent. Virginian 27-5.

At the Seattle The Cow Puncher 20-26 was presented before audiences ranging from small to large. In the cast were Brenda Fowler, May Golden, Olive Adalz, Lee Lindhard, Robert W. Lawrence, Philip Sheffield, L. Brigham Percival and others. Wedded, but No Wife, 27-5, under the direction of E. E. French.

Dora Thorne 20-26 at the Lois was presented by the Del S. Lawrence Players in an acceptable manner before medium and large houses. Jane Vivian Kelton in the title role showed her usual skill and cleverness. Mr. Lawrence made a good Ronald Earl. In the cast were Daisy Davis, Florence Chapman, Clara Beyers, Alf. T. Layne, F. C. Huebner, Carl Stockdale, Ralph Belmont and Frank Ellis, who made the most of their respective parts. Same co. in Camille 27-5.

The inclement weather which prevailed during the greater part of the week 20-26 was not conducive to a large attendance at the various theatres. A heavy fall of snow in the mountains somewhat interfered with passenger traffic and the mail service, and trains with cos. en route to various points were blockaded.

BENJAMIN F. MASSERVEY.

PITTSBURGH.

Business Light Last Week, but the Promise is for Better—Offerings at Various Theatres.

PITTSBURGH, March 7.—For some unaccountable reason the attendance at nearly all of the playhouses during the past week was somewhat light, and much below that of the preceding week, and in spite of the fact that most of the attractions were worthy of large patronage. It will be different this week, as the Nixon is almost sold out for Maude Adams' engagement, and the advance sales at some of the other theatres are encouraging.

Many of the situations in The Barrier presented at the Nixon last week held the spectators seemingly spellbound, and throughout the entire play the closest attention was maintained, and all due to the extraordinary and excellent acting of a logical and deeply interesting story. Theodore Roberts made a most imposing stage presence in the trying role of John Gale, and his convincing methods and skillful efforts were highly effectual and laudatory. James Durkin gave a refined and manly portrayal of the soldier, Captain Burrell. Dan Stark was a cool, daring and cowardly villain as typified by W. S. Hart. Florence Rockwell was effective as Necia, and Abigail Marshall, and Messrs. Quinlo Secola and Alphons Ethier deserve mention for their characterizations. Maude Adams in What Every Woman Knows is seen for the second time here this week, and underlined are Mlle. Genee in The Silver Star, Follies of 1909, and Fritzi Scheff in The Prima Donna.

The true Southern atmosphere pervades the play, Cameo Kirby, which was seen at the Alvin last week, interpreted by Dustin Farnum and his company. Mr. Farnum's debonair personality was a strong factor in his enactment of the title-role, and his work was artistic, dignified and impressive. Eugene O'Rourke created much laughter in his part of Larkin Bunce. Sam P. Burton gave a faithful portrayal of an old negro slave, Croup. As "the General" Master Robert Tansy proved to be an unusual child actor. Gordon Johnstone as Tom Randall, Gus P. Thomas as Judge Playdell, Jane Kendrick as Mammy Lina, and Maud Bickford as Madame Davezac gave praiseworthy performances in their respective roles, and Eleanor Montell made a sweet and winsom Adele Randall, and her work was convincing. The current week offers Walker Whiteside in The Melting Pot, with Lulu Glaser in Just One of the Boys for the following week.

The Joy Rider, at the Lyceum the past week, was not as good a vehicle for George Sidney as its predecessors, but this funny little fellow made the audiences laugh much of the time he was on the stage. Dick Hume as Dip Whittle, Winnie Richards as Sarah Cuttle, and Lillie De Long as Dolly Filp are all deserving of mention for their capable work, but the balance of the cast was merely mediocre. The chorus was large, active, attractive, and a very necessary adjunct to the piece. Brewster's Millions is this week's bill, and next week, Florence Gear in Fluffy Ruffles.

The Harry Davis Stock company, at the Duquesne, gave Hoyt's A Contented Woman, and Dennis Harris as Uncle Todde was excellent and made the hit of the satire, and Marie Howe as Aunt Jim ranked second, while the balance of the cast was only fair. This week, The Christian, and All the Comforts of Home is announced for the following week.

The Knickerbocker Burlesquers are at the Gayety and the Fay Foster company at Harry Williams' Academy. ALBERT S. L. HEWES.

SPOKANE.

Homer Mason and Royal Tracy Renew Old Acquaintances—News of the Week.

Homer B. Mason scored a personal hit in A Stubborn Cinderella, which was presented at four performances at the Auditorium Feb. 24-26. He received excellent support from the co., which included George E. Romain, Charles Wilson, Frank Carter, Carolyn Lilja and Bessie Merrill. Frank Wals directed the orchestra. Louis James in Henry the Eighth and The Merchant of Venice 27, 28. Schumann-Heink 7. Charles B. Hanford 8, 9. Mrs. Leslie Carter 10-12. The Virginian 17, 18. May Robson 20, 21.

Royal Tracy had the leading part in Brewster's Millions the week of 20 and played to big business. Ione Bright was the Margaret Grey. Wildfire the week of 27. The Great Divide the week of 6. The Lion and the Mouse the week of 13.

Myrtle Elvyn, pianiste, who has just concluded a tour of the Northwest, says she and her mother will go to Europe next June to remain eighteen months. She will visit her home in Sherman, Tex., before going abroad.

Homer B. Mason, star in A Stubborn Cinderella co., and Royal Tracy, "featured" in Brewster's Millions, playing here this week, met on Feb. 21, the first time since 1903, when they were graduated at Brooklyn Polytechnic Institute.

Because they refused to take on the road an act for which they had contracted, and which they alleged to have been a "frost," L. Carriells and E. M. Reed, of Spokane, will be required to pay $400 damages to Margaret Beadle. Clyde McKean, and Fannie E. Beadle. The judgment was given by Judge E. H. Sullivan in the Superior Court here, subject to modification on a showing by the attorneys on certain law points involved. The act was tried out in the Washington Theatre here on amateur nights April 2 and 10, 1909, but the audience refused to "stand for it," so a contract for a twelve weeks' tour at $50 a week was canceled.

National Amusement Co., of Spokane, which has been in the hands of J. J. White as receiver, has been sold to J. S. Liehty, one of the former stockholders, for $4,481, although the sale has not been confirmed. Mr. Liehty was one of several bidders on the property known as the Dreamland Theatre. The co. has liabilities of $11,000. Mr. White was appointed receiver Feb. 20, 1908, since which time the house has been put on a paying basis and it is believed would pay off all debts at 100 cents on the dollar under the present management. It is understood that Mr. Liehty bought for Isaac Dornberg.

I. H. Salvino, who says he is the coming playwright and novelist of America, and who wrote to the Shuberts at New York threatening to blow up their new theatre in Spokane unless they opened it with his play, called Mrs. Jap of Spokane, was arrested a few days ago and will be tried on the charge of being insane. Salvino claims to have written several plays, among them one Mrs. Jap of Spokane, that the Shuberts refused either to accept or to return. He wrote to them unless they agreed to use his play to open their theatre here he would throw bombs on the stage.

W. S. McCREA.

MONTREAL.

The Academy to Be Torn Down—Stephanie Longfellow and Hudson Liston.

Grace La Rue opened to a light house at His Majesty's Feb. 28. The performances merited much better business, while there is nothing strikingly original about the opera, Mollie May. It has a fairly definite plot; the music is pretty and the cast was competent. Miss La Rue sang, danced and acted well, and received any number of encores. Sidney Grant did some clever work. James Sullivan in a German character was excellent, and Eva Fallon, dainty and charming in an ingenue role and with a voice above the average. The Three Twins 7-12.

Eddie Foy in Mr. Hamlet of Broadway opened to S. R. O. at the Princess 28. The piece is of the usual musical comedy type, beautifully staged, the chorus groupings, light effects, etc., are above the average. Mr. Foy pleased many with his peculiar brand of humor; clever work was done by Josie Intropidi as Mrs. Bustle and Ethel Intropidi as her daughter. Charles Halton and Henry Coote are both deserving of mention. Blanche Bates in The Fighting Hope 7-12.

An exceptionally good co. presented Checkers at the Francais 28-5. Dave Braham, Jr., as Push Miller, Ed Campbell as Checkers, John C. Fenton as Barlow, George E. Merrit, and Daniel Jarret, Jr., all gave good accounts of themselves. Florence Heston made a charming Pert Barlow, and Laura Oakman was excellent as Cynthy. In the Bishop's Carriage 7-12.

At the Academy Le Maitre des Forges was the bill and an excellent performance was given. Paul Marcel appeared as D'Berbley and Claude Ritter as Claire. Rouviere was capital as Moulinet, and Mlle. Delauney made a charming Suzanne. The stock co. closes its engagement here 10, which will also probably close the doors of the old Academy forever, as the property has been sold to Ros and Co., and will most likely be torn down at once. With it will go an old landmark connected with all that is best in Montreal theatricals for the past 35 years.

Hetty King scored such a success last week that she has been retained for another week at Bennett's.

The Lady Buccaneers are at the Royal.

Stephanie Longfellow and Hudson Liston, who are with The Bishop's Carriage playing the Francais next week, are both old stock favorites in Montreal, and should receive a warm welcome.

For the last two weeks of their season the stock co. at the Academy will present The Passion Play.

W. A. TREMAYNE.

MINNEAPOLIS.

Louis Mann and May Robson Both Drew Well at the Metropolitan—Fraternity News.

After a week of Arsene Lupin at the Metropolitan Louis Mann in The Man Who Stood Still and May Robson in The Rejuvenation of Aunt Mary divided the week of Feb. 27. Mr. Mann won much praise for his remarkable character work, which did much toward lifting this play to success. Miss Robson, who was seen here last year, drew good houses with her amusing, if somewhat highly carieatured, farce-comedy. David Warfield and Olga Nethersole divide week of 6.

At the Bijou The Time, the Place and the Girl drew excellent houses and proved quite an entertaining as when first produced. Fred Mace headed the cast and did wonders with the part, considering the lack of new material. Elisabeth Goodall is still playing the nurse and the principals were capable, the chorus energetic and the settings were up to the standard. Thurston, the magician, follows.

The second week of the Lyric Stock co. was given over to Clyde Fitch's romping comedy, Girls, and an excellent performance of the frothy little piece was given. Catherine Tower, Mabel Acker and Lillian Raymond were charming as the bachelor maids, George Soule Spencer scored as Holt, and good work was done by Louise Farnum, Jane Meredith, Eva Thurston, Bert Walter, Bennet Kilpack, Del de Louis, Clyde Benson and John Sherman. St. Elmo follows.

About 100 members of the Delta Upsilon fraternity were the guests of Charles Emerson Cook and George Soule Spencer, both of whom are members of the fraternity, at the Lyric on Monday, 28.

Jacob Wilk, a former local newspaper man, renewed many friendships while here in advance of Louis Mann.

CARLTON W. MILES.

BALTIMORE.

George Evans and Company—Marietta Olly—Little Nemo—A Spring Season.

BALTIMORE, March 7.—Cohan and Harris present George Evans and his Honey Boy Minstrels at Ford's. This is the second engagement this season at this theatre. In support of Mr. Evans are John King, Earl Benham, Arthur Alexander, Sam Lee, Will Oakland, Vaughn Comfort, John Rogers, Clarence Madden, Thomas Scott, John McShane, Alexander and Scott. The audience filled the house and loudly applauded the stars. Next week, George M. Cohan's The American Idea, with Trixie Friganza, Eva Tanguay and The Follies of 1909 will play a return engagement at Ford's shortly. Marie Cahill, in her latest musical comedy, Betty and the Boys, is also an early booking.

A genuine surprise was given the theatregoing public of Baltimore last week by the Shuberts at their beautiful playhouse, the New Auditorium, in the appearance of Marietta Olly in Henri Bernstein's play, Baccarat. In the supporting company are Thurlow Bergen, John Emerson, Francklyn Hurleigh, John Stapelton, Melville Stewart, Albert Grau, Donah Bearimo, Rosslyn Mundell, and Malvina Longfellow.

Little Nemo is presented by Klaw and Erlanger in the Academy of Music. The supporting company is well drilled and the entire performance is smooth and delightful. Margaret Anglin in The Awakening of Helena Richie will follow.

The Holliday Street's attraction is Monte Cristo. The underline is The Promoters.

Alma Gluck made her debut in the role of Marguerite in Faust at the Lyric last Wednesday night. Her audience, which was unfortunately small, was charmed with her singing. The other members in the cast were Bonci, Gilly, Segurola, Bague, Fornia, and Mattfeldt. Podesti conducted admirably.

Milton and Sargent Aborn have closed negotiations for the appearance of the Aborn English Grand Opera company for a Spring season at Ford's, beginning Monday, May 2. The operas presented will include Lohengrin, Madama Butterfly, La Boheme, Tosca, Cavalleria Rusticana, and Pagliacci.

HAROLD BUTLEDGE.

STAGE AFFAIRS IN BOSTON

Few Changes of Bill, Many Attractions Holding Over—The Jest of the Twentieth Century Society—Benton's Gossip of the Theatres.

(*Special to The Mirror.*)

BOSTON, March 2.—Two of the important houses in town make changes of bill, but in nearly every other case attractions remain over for one more week in Boston.

The Builder of Bridges brings Kyrie Bellew back to town in a character decidedly different from that which he played in The Thief last year. He had a fine house to greet him at the Colonial, as this was his first engagement there and he was splendidly received.

Raymond Hitchcock was the other important newcomer of the night, and in The Man Who Owns Broadway, he replaced Rebecca of Sunnybrook Farm at the Tremont, after being twice extended, and to stay over. Mr. Hitchcock is one of the old-time favorites of the Tremont in comic opera.

The Back Bay opera season is pretty near to its end and the two features as novelties of the week are Tosca and a one-act excerpt from The Miser Knight, to give a chance for Baklanoff to show his powers.

Henrietta Crosman is in the last week of her engagement at the Hollis in Sham, which is one of her most interesting comedy productions, and shows her as the society girl who can make blue blood work where money is lacking.

The Man from Home is now left as the longest established attraction in town for William Hodge at the Park has now outlasted all the attractions which were playing here when he first came to town ten weeks ago.

Ben-Hur is in the last week of its engagement at the Boston with big business as ever, and then, as was hinted, The Queen of the Moulin Rouge will come to that house for a fortnight. Evidently there will be no moral spasms as there was when it was commenced last Spring.

The success of Is Matrimony a Failure? has been instantaneous at the Majestic, and it has started for a prosperous engagement. James H. Bradbury, who is a Boston boy, is one of the members of the cast who has made a substantial hit.

The Midnight Sons keeps on at the new Shubert with no successor in sight and none is needed. There was a specially large audience last week when all the members of Aleppo Temple turned the performance into a Mystic Shrine night, with special hits for their benefit.

John Craig's first production on any stage of The Spitfire has proved an unquestioned success, and it has been continued for a second week before the production of Tom Moore. Daniel Frohman, the New York manager, came on especially to see the new comedy with a view to production.

St. Elmo is certainly repeating its experiences on the road by its engagement at the Globe, and the readers of the old-time novel are flocking there to see the dramatization which is so well acted by Vaughan Glaser and his company. The engagement has been extended again.

Via Wireless, which was acted downtown at high prices last season, is now showing its return for a week at the Grand Opera House at cheaper rates, but all the same effectiveness.

Flo Irwin in her sister May's old success, Mrs. Peckham's Carouse, heads the bill at Keith's.

Ma Gosse gives a bit of Parisian realism to head the bill at the American Music Hall.

These are the burlesque rivals of the week in town: Gaiety, Bowery Burlesquers; Howard Atheneum, Broadway Girls; Columbia, Washington Society Girls; Casino, Pads and Follies.

Quite the biggest joke of the dramatic year was the report of the Twentieth Century Club's committee on an investigation of the conditions of the theatres at mid-season in Boston. It certainly was a screamer, and yet it was printed in all seriousness. For instance, it gave big tables, and yet the figures were only those that the attractions might have played to if they had sold every seat. For instance, one show dismissed its audience, for there were not enough paid tickets to be worth counting, and that ranked as a capacity engagement. The critics found lots of fuss because the "Transcript" did not roast one musical comedy, and because it mentioned two burlesque houses when they advertised. The judgment on the few plays which were treated was something fearful and wonderful, so that the report when it gets published in permanent form will deserve a place with Joe Miller's joke book. The trouble with the Twentieth Century Club is that every member has written at least one play, and with great unanimity all are unacted.

S. L. Studley, for so long the musical director of the old Bostonians, has been selected by John Craig to wield the baton for the Summer opera season at the Castle Square.

In the State House a report was filed by the Committee on Legislative Affairs that Sunday shooting be allowed, but that Sunday skating in parks in which admission is charged and Sunday theatrical performances be prohibited.

Ex-Governor Guild did not appear at the legislative hearing on stage children, but a few days later he made a speech before a women's club and came out with his red hot views on the subject, saying that it was not plays that were opposed, but children in pony ballets and amazon marches. As the pony ballets seen in Boston have been made up of inmates of old ladies' homes, it looks as if his views would be respected.

Oscar Hammerstein has given his word for it—there will be no Salome during his coming opera season at the Boston.

Annabel Ranquist, who said that she was Denman Thompson's housekeeper up in New Hampshire, was fined $50 in court last week on account of the character of the lodging house which she kept on Tremont Street.

Mabel Jones, of The Midnight Sons, and Martin Woodworth, of St. Elmo, were married last week. The ceremony was performed by Rev. Edward L. Houghton, of South Boston, with Iona Jones, the bride's sister, as bridesmaid, and Fred Kerby, of St. Elmo, as best man. Several theatrical associates were present at the supper, and then the happy couple had to separate to go to their respective theatres.

JAY BENTON.

WASHINGTON.

A Fine List of Attractions at the Capital of the Week—Other Events Underlined.

WASHINGTON, March 7.—Adeline Genee's dancing is a notably successful feature of The Silver Star, which is at the New National Theatre. The comedians, George Bickel and Harry Watson, are a laughable hit as the accomplished musicians, Dingleblatz and Hornblower. Others of prominence that score strongly include Nellie McCoy, Emma Janvier, Ann Tasker, Margaret Morris, Clara Dayton, Barney Bernard, Hugh Allen, Lee Harrison and a large and talented chorus. Next week, Sir Charles Wyndham and his London company in The Mollusc.

At the Belasco Theatre Lulu Glaser is the attractive star, appearing as Cherry Winston, a breezy young Western girl in Hida Johnson Young and W. A. Schroder's two-act musical play, One of the Boys. A cast of excellence presents Johnya Howland, Irene Frimple, Grayce Scott, Edith Sinclair, Walter Lawrence, Arthur Cunningham, Charles Arling and Edward Favor. Next week, Marietta Olly in the Henri Bernstein drama, Baccarat.

The American Idea, with Trixie Friganza, commenced the week to crowded houses at the Columbia Theatre, where this hustling, bustling George M. Cohan play is again a great go. Arthur Lipson supplies George Beban's former place as the bogus French nobleman to a nicety. Raymond Finlay, Mark Hart, Tony Hart, Hazn Mack, Dan Day, Richard Taber, R. L. McAndrews, Rose King, Lottie Burke, Myrtle Gilbert, Beatrice Whitford, Lola Hilton and Edith Ross appear to strong advantage. Next week, Henry B. Harris presents a new musical play, A Skylark, for a first performance.

McFadden's Flats fills the Academy of Music. Only the title remains of that frisky laugh producing farce. Clever people—which numbers a large company, under Barton and Wiswell's management—are producing new McFadden records. Next week, Checkers.

Washington Lodge, No. 7, Theatrical Mechanical Association's sixth annual benefit at the Columbia Theatre April 3 presents an all-star programme, made up of the best of contributions promised by the managers of every theatre in the city—a special event given in aid of the sick and benefit fund.

The Princeton University Triangle Club, the dramatic organization of Princeton University, on their extended Western trip this season, visits Washington, appearing at the Belasco Theatre for a matinee performance March 25, presenting this year's college production under society patronage, of the new musical play, His Honor, the Sultan."—book, lyrics and score by Cyrus McCormack.

Newman's illustrated travels are attracting Sunday night audiences of crowded proportions at the Columbia Theatre.

The last concert of the Washington series given by the Philadelphia Orchestra occurs at the National Theatre Tuesday afternoon. A programme feature will be Carl Pohlig's Impressions of America in the form of a suite covering the Indian and negro folk music in a composition reflecting American life based on these melodies.

More than one hundred friends of Eugene Kernan, the genial "Hughey," manager of Kernan's New Lyceum Theatre, participated in the celebration of his seventy-sixth birthday at a gathering at the Jolly Pat Men's Club last Monday.

Nat M. Wills' name as a leader, that was previously announced, is not mentioned in later-day connection with the H. B. Harris musical comedy production of A Skylark at the Columbia.

A musical engagement of interest will be the appearance at the Belasco Theatre the last week in March of the French Opera company of New Orleans, in a repertoire of operas, which will include several novelties.

JOHN T. WARDE.

SALT LAKE CITY.

Theodore Lorch Stock Company Given Hearty Support—Work on New House Started.

The Lambardi Opera co. occupied the entire week Feb. 14-19 at the Salt Lake, changing bill nightly. Business began light, but picked up as the engagement progressed. Co. was of high-est grade and audiences enthusiastic and delighted. The Alaskan followed for four nights 21-24 and did fair business. Jessie Stoner, Detmar Poppen, Richard F. Carroll, Alice Keen, John R. Phillips, and Gus Weinburg made popular their several songs and ditties. Robert Edeson in A Man's a Man 3-5.

At the Bungalow the Mack-Leone Stock co. presented Because She Loved Him So 20-26 to good business. All-of-a-Sudden Peggy 27-5.

At the Colonial Bailey and Austin and a bunch of pretty girls entertained large audiences all the week 20-26 with The Toy of the World. Charles Harris, Francis Carrier, Adele Oswald, Bobbie Roberts, Florence Smith, and Thomas J. McMahon shared honors with the leaders. Max Figman in Mary Jane's Pa 28-5.

At the Grand the closing week of the Sutton Players was given to the melodrama For Her Sake. Exit melodrama from this house. Theodore Lorch opened 20, presenting The Cowboy and the Lieutenant, turning away several hundred. The older members of the co., Cecil Par, Fritz Boone, and Theodore Lorch, were received with great warmth, while the newer members were well received. The lease on this theatre now belongs half to Lorch and half to Uncle Dick Sutton, the management being styled Lorch and Sutton. A. B. Jensen remains as manager. The plays hereafter to be presented will be devoid of "blood and thunder." College Chums week of 27. The return of Theodore Lorch Stock co. and reserved seats brought out large audiences, enabling the house to report a substantial income over and above expenses—something not very usual of late. The Lieutenant and the Cowboy—once presented in New York under the title of General Faulkner's Daughter—proved highly satisfactory to audiences.

Work has begun in earnest on the William Morris Theatre. The excavation is well under way and material arriving daily.

C. E. JOHNSON.

OMAHA.

The New Brandeis Opened in a Blaze of Light—Woodward Stock Booked for Long Run.

The new Brandeis Theatre was opened 3, with Arsene Lupin as the attraction. This momentous event in theatrical circles has been looked forward to all winter by the amusement lovers of Omaha and, in fact, the surrounding territory within a hundred miles. The theatre was built by those enterprising brothers, Arthur, Emil and Hugo Brandeis, comprising the incorporation of J. L. Brandeis and Sons, and is certainly the finest theatre between Chicago and San Francisco, if not in the entire West. It is built on modern approved lines and is absolutely fireproof. Has a seating capacity of 1,650. All the chairs are large and comfortable, and quite a number of the seats are of unusual size intended for the comfort of big men.

The theatre has been leased to the Woodward and Burgess Amusement Co. for a period of ten years, at an annual rental of about $12,000. The house will be under the direct management of W. J. Burgess, with Frank Woodward as business-manager, Conrad Hecker as treasurer, and the genial Ralph Hayward will have personal charge of the door.

The house was completely filled with an audience composed of the wealth and culture of the city. Appropriate speechmaking was indulged in by a number of leading citizens, and even had not the play been entirely satisfactory this little matter would have been overlooked in the general good fellowship that prevailed. However, the leading roles of Arsene Lupin were in capable hands, with William Courtney, Doris Keane, Sidney Herbert and others. The Goddess of Liberty 6-9. Grace Von Studdiford 10-12.

William H. Crane and his capable co. were seen at the Boyd Feb. 24-26 in last year's favorite, Father and the Boys. Mr. Crane is always delightful and he repeated the success achieved here in this play last year. We have only one criticism to make of this delightful performance, and that is the library table cover in the second act. You may have such table covers in New York city, but Mr. Crane saw nothing of its kind while he was entertained in Omaha. The Climax, Edward Locke's powerful comedy drama, made an excellent impression on a series of good sized audiences 27-2. The co., which consists of only four members, was well chosen and a delightful performance is the result. Commencing 5, this house will be turned over to the reorganized Woodward Stock co., which opens for a long run, the first week's bill being The College Widow.

In Wyoming was the attraction at the Krug 24-26. The piece was well put on and seemed to please all. The George Amusement co. St. Elmo opened a half week's engagement 27. This is the second time the piece has been seen here in the last three months, but in spite of that fact it was necessary to give a matinee to accommodate the demand for seats. Manager Breed has The Newlyweds and Their Baby 3-5; The Phantom Detective and Beverly dividing week of 6.

The Marathon Girls attracted a series of large and well pleased audiences at the Gayety 27-4. The acrobatic specialty of the Bedouins was the most taking part of the performance, but there were also many other features worthy of special mention. The William Grew Stock co. gave Nell Gwynne 5, which will be followed by the Parisian Widows 6-11.

Grayden Fox has joined the William Grew Stock co.

JOHN E. RINGWALT.

MILWAUKEE.

The Friend Players Put On Quo Vadis and Scored—The Pabst Continues to Please.

The leading production in town this week is that of Septimus at the Davidson, presented by Harrison Grey Fiske co., headed by George Arliss. The play opened Feb. 28 and attracted a large audience, and the unanimous opinion of the critics is very flattering to Mr. Arliss and the supporting co. He gives a very excellent performance of a difficult part and is ably supported by Emily Stevens, Henry Wenman, Cyril Young, Claus Bogel, Herman Hirshberg, Florence Edney, Laura Linden, June Congreve, and Sara Lewis all portray their parts in a high-class manner. The scenic equipment is very charming and the production in its entirety is a highly satisfactory one.

The Alhambra is dark this week, but will reopen 6 with James T. Powers in Havana.

The production of Quo Vadis at the Shubert, which opened 28, reflects great credit on Manager Friend, his new stage director, E. W. Morrison, as well as the entire supporting co. A play of this kind is a big undertaking for any stock co., but the smooth running and high-class scenic production fully illustrates the capabilities of the Friend Players. This play also serves as the means of introducing Pauline Lord, who plays the part of Lygia in a very attractive and pleasing manner. Lowell Sherman as Vinicius, Mr. Van Wiethoff as Ursus, the giant; Ralph Kellard as Petronius and Hallet Bosworth as Nero give finished portrayals. The cast is an extremely large one, all of the parts are well taken care of and the scenic equipment is magnificent. A Little Brother of the Rich 7-12.

Young Buffalo in New York, which opened 28 at the Bijou, is proving to be a good drawing card and a genuine thriller. The supporting co. is an average one and takes advantage of all the melodramatic situations, which are greatly appreciated by lovers of this class of plays. The Heart of Alaska 6-12.

The Sells Royal Circus, presented under the auspices of the Milwaukee Shriners, is attracting large crowds at the Auditorium and opened 28.

The German Stock co. at the Pabst presented Berliner Posse, as a benefit for Lizzie Forster, and a crowded house appreciated the efforts of the players. The same co. appeared in Der Unsichere 2. The Elmendorf series of travel talks continued at the Pabst 1, with a lecture on The Sudan, and a good sized audience was present.

Bernard Rosenow, the popular treasurer and business-manager of the Pabst Theatre, was taken suddenly ill at the box-office last week and had to be removed to his home, but it is understood that he is now recovering.

The new bill at the Majestic, which opened 28, is an excellent one and contains several very interesting acts. The sketch Circumstantial Evidence received a cordial reception and is the headliner this week. Mlle. Blanet's dancing was also well received. Edwin Stevens and Tina Marshall present a clever little sketch. All of the following acts scored heavily: Alma Youlin, Violet Allen and co., the Two Bobs, Bobby Pancur and Brothers, Vivian Burrows, and Balerini's dogs.

A. L. ROBINSON.

PROVIDENCE.

Marietta Olly in Baccarat at the Opera House—Robert Turner Joins the Albee Company.

Emphatic success crowned the efforts of Madame Marietta Olly at the Opera House Feb. 28-2, where she made her first appearances to an English speaking audience in Bernstein's play, Baccarat. Having acquired a most popular and prominent place upon the German stage, her future here seems even brighter by the excellent talent and ability revealed at this initial performance. Both press and critics are loud in their praise for her wonderful performance. Thurlow Bergen and Albert Gran were the most prominent in support, while the cast in general was very capable. A Son of the People, starring John Mason, followed for a short engagement 3-5. In support were George Fawcett, Walter Hale, Kathryn Kealrod, Lily Troutman and others. Harry Beresford in My Friend from Below 7-12.

The Yankee Prince, with Tom Lewis in the leading role, proved very popular at the Imperial 28-2. The production was full of action and pleasing music, and Mr. Lewis scored an individual success in a good role. The chorus work, too, was easily a feature. Maud Adams closed the week 3-5 with What Every Woman Knows. Although a number of seasons have elapsed since Miss Adams was last here, her success was assured by the exceptional demand for tickets. Rebecca of Sunnybrook Farm 7-12.

Cole and Johnson continued their success of last season with The Red Moon, playing to the largest business of the season at the Empire 28-2. The production was replete with pleasing music and attractive ensembles. Messrs. Cole and Johnson carried the leading roles, while Alda Overton Walker also leads in several songs and dances with decided success. Beverly 7-12.

Ben Jansen headed the cast of the Bowery Burlesquers at the Westminster 28-2. Lizzie Preleigh was also prominent. Good business. Vanity Fair to follow.

H. B. Royce has tendered his resignation as manager of Bullock's Temple to accept a like berth of the new Casino Theatre, which will open about the first of next month.

The annual ladies' night of the Shriners of the Palestine Temple was held 1, the whole lower floor of the Opera House being reserved for the occasion, where the nobles and their friends enjoyed an excellent performance of Baccarat, in which Madame Marietta Olly starred.

Lila Rhoads, who has the leading role in The Yankee Prince, which played at the Imperial 28-2, is a native of Providence, as is also George M. Cohan, the star.

Manager Lovenberg, of Keith's, has announced another popular favorite for the Albee Stock co. in Robert C. Turner, who will also act as stage director.

H. F. HYLAND.

PORTLAND, ORE.

Last Week Here of the French Stock Company—Good Business at the Baker.

Leslie Carter appeared at the Bungalow four nights, beginning Feb. 20, in Vesta Heron, a strangely original play which has for its keynote lying theme the effects of the morphine habit on people of high society. Mrs. Carter gave a powerful portrayal of the role of Vesta, the girl who writes weird and gripping stories under the influence of the drug. For some reason business did not appear to be what it should have been for a star and production of this caliber. Mrs. Carter was supported by Charles Cleary in the role of Dr. Dudley Maury. Her co. throughout was a most pleasing one. The Virginian 24-26, with William Gibson in the title-role, and Marshall Farnum playing Trampas. The play is very attractive and played to deservedly good houses. The Merry Widow 27.

The third and last week of the R. R. French Stock co., which was brought over from Seattle to fill time at the Portland, was devoted to another thriller entitled A Midnight Marriage. This form of entertainment is evidently not popular, for there was a great falling off in business.

The future of this house, which was originally fitted up this season (after being condemned and closed last May) to house the Shubert attractions, is at present in the dark. Nothing is announced for the future, and Russell and Drew, of Seattle, who represent the Shuberts in this territory, must have lost a pretty piece of money by their Portland end of it, at least.

A large crowd greeted Madame Schumann-Heink at the Armory 22. The singer was in good voice, and gave a fine programme delightfully and presented some of her best effects. The English songs, which marked an innovation on a Schumann-Heink programme, were delightfully given.

An aviation meet, with Hamilton, the well-known aviator, is announced to be held at the Live Stock Exhibition Grounds 5-6.

At the Lyric week 20, the Athos Stock co. produced The Representative. The play dealt with people of society's lowest stratum as well as with the higher types, and throughout might be seen well used opportunities for varied impersonation by the clever members of the co. St. Elmo 27.

The Baker played to excellent business with The Great Divide week 20, although the weather consisted of snow and rain storms. The co. sent out by Henry Miller is a good one throughout and is headed by Edward Jones, playing Stephen Ghent, and Ina Brooks, who makes a delightful impression in the role of Ruth Jordan. The scenery and entire production was well up to the standard. The Lion and the Mouse 27-2. As the Sun West Down 13-19.

JOHN F. LOGAN.

DALLAS.

Marie Cahill Greeted by Big Business—Bills of the Week and Personal Mention.

The Climax, with its co. of four, played to a very large audience at the Opera House on the night of Feb. 21. Pauline Perry being especially attractive and winsome. The co. and cast as a whole were excellent and most pleasing.

Primrose Minstrels played to fair sized audience 22. The Girl from the Golden West filled the board 23, 24. This production of Belasco's was well received by fair sized audiences, but coming so closely on the heels of The Round Up it suffered in consequence of too much Western melodrama.

Marie Cahill in The Boys and Betty gave finished performances 25, 26, with matinee Saturday, excellent houses greeting each performance.

Wright Lorimer in The Shepherd King will play a full week's engagement, beginning 28.

J. LEE SANDERS.

CHICAGO STAGE EVENTS

The Ziegfeld Becomes a Stock Producing Theatre with Henry Kolker as Leading Man—Auditorium Becomes Permanent Opera House—The Rosary—Abarbanel in Mme. Sherry.

(*Special to The Mirror.*)

CHICAGO, March 9.—Sam Bernard and his elaborate production, The Girl and the Wizard, have occupied the Garrick felicitously for a week and will remain another, with a bright prospect of continued popularity. Some of the press opinion was not of a sort to encourage him in continuing to introduce serious acting, with numerous scenes of heart interest, as in this instance. These touches of nature are doubtless unexpected by the Chicago audiences which assemble to be amused by the comedian, the girls and the music of his play. Nevertheless, so far as I could observe, the star's serious moments were all appreciated, and a sort of climax of heart interest between father and son near the close of the play was especially applauded. Mr. Bernard does substantial acting with a sincerity and naturalness that carry, here at least, and he makes it a kind of leavening of sense and real life in the midst of the light and frivolous. He has two songs which are especially popular and several scenes in which he exploits his characteristic dialect and comedy with his usual success. Harry Corson Clarke makes Hochstetter a sort of Baron Chevrial in appearance and plays him skillfully in character throughout. William Rosell as the younger Schults is excellent, with the right appearance and an exceptionally pleasing personality. In the heart interest scenes between father and son he responds properly and effectively. Kitty Gordon's statuesque figure, artistic manner, very low cut corsage, especially in the back, and her good voice in several rather interesting songs, are all carefully noted. Her romantic song in the last act received several encores. Patricia Collinge does the ingenue sweetly and convincingly. The costumes are not only rich, but in great variety, and the chorus numbers, for men and women, are all unusually interesting.

With the appearance of the new dramatic stock company at the Ziegfeld, Chicago will take a step in advance as a production centre. The policy of producing new plays will be followed, and those which find favor will be sent on tour. Henry Kolker will be the leading man and the first play will be an adaptation by him. President William K. Ziegfeld, of the Chicago Musical College, will act as manager of the theatre. He has gone East to engage the company. It is intended to open the theatre for the new season about April 1. John T. Prince, Jr., will be the press representative, and Harry Chapell, who has been on the M. H. Singer staff of managers this season, will be the business-manager. Through the influence of Florenz Ziegfeld, owner of the Anna Held and Follies of 1900 productions, a Broadway production for any sufficiently worthy new play is assured. The Ziegfeld is in the fashionable new district of Michigan Boulevard, next to the new Blackstone Hotel, and just around the corner from the Blackstone Theatre, which will be the Frohman and Syndicate headquarters.

Manager William Roche, of the Bijou, is fond of Italian music, so he has indulged in the innovation of a harp in the orchestra. His name is O'Brien.

Albert Morrison, leading man at the College last season and this season, until last week, has gone to Omaha, where he is equally well known, to resume his position as leading man of the Woodward Stock there. Colin Campbell, for several seasons director at the College, made the same change last week to Omaha, and to the stock with Mr. Morrison. Marie Nelson, the leading woman of the College Stock, has been ill and out of the cast several weeks. Henry Bowell, who has been doing the heavies of the College Stock, is now the leading man.

Jack McKnight, the light comedian of the College Stock, who went to New Mexico for his health, has completely recovered and will soon be back in the company.

Louis Van Arman, wife of Charles Van Arman, comedian and character actor and a veteran in the profession, died at their home in this city last week. Mr. Van Arman has been on the stage forty years. He is an uncle of David Higgins.

There is a new Dick Whittington at the Lyric. Norma Brown has succeeded Ethel Green, who will join another Shubert company.

Isabel Randolph fell from a platform in a recent melodrama at the Academy, and was so badly injured that she had to retire temporarily from the cast. She is expected to resume her place as leading woman soon.

Cards announcing Eleanor Robson's wedding to August Belmont, the New York banker, were received here by Grace George, and several other well known members of the profession.

The Fourth Estate, in its eleventh week in Chicago, is still drawing large audiences at the Studebaker.

Frank Daniels is to come to the Lyric in The Belle of Brittany and not Hook of Holland.

Alice Fisher is chairman of the Committee of Actresses in auction boxes for the Actors' Fund Benefit at the Auditorium March 18.

George L. Kennedy has succeeded Curtis Cooksy as leading man at the Academy. Thomas Swift has retired from the company and returned to the stock at the People's.

Madame Sherry, interpreted by Lina Abarbanel, will be at the Colonial, beginning April 10.

There was a good performance of the old reliable Kadelburg-Shoenthan play, Die Beruehmte Frau, by the Wachsner German Players at Powers' last week, under Franz Kirchner's direction. Ludwig Kreiss played the gay, old baron, Kirchner the Count, Louisa Brueckner played Paula, and all were capital. The performance had refreshing thoroughness, spontaneity and skill.

Penelope, in which Marie Tempest is starring this season, is maintaining the prestige of Powers and Charles Frohman. The play is a cleverly written twentieth century trifle, performed in the most finished, modern English manner. It has fared exceptionally well in the reviews, but the audiences have not tested the capacity of the theatre. Miss Tempest is as deft and engaging as ever. Her entire support is as artistic as capable, and all play together in wonderfully accurate imitation of real life. Phillip Desborough as the Doctor, Herbert Ross as the Professor, Maud Milton as Mrs. Golightly, Wilfred Dragnott as Davenport Barlow, Mabel Trevor as Mrs. Ferguson.

Harry J. Walker is in charge of Penelope as acting manager for Mr. Frohman.

The Auditorium has ceased to exist as a theatre of dramatic productions. A number of local entertainments and the grand opera season this Spring will be followed by repairs, redecoration, remodeling and Chicago's first own grand opera season next Fall.

Should old acquaintance be forgot? Al. Martin's Uncle Tom's Cabin is at the National this week under the personal management of William Kibbie. Specialty artists, colored comedians, quartettes, a company of fifty.. Watch for the parade.

Romaine Fielding and Mabel Van, two members of the company, which presented the suffragette play in New York, and former members as leading man and leading woman of several other companies, are in the city this week playing in their successful sketch, The Cashier.

William Jossey's Western play, The End of the Trail, is the bill at the Bijou this week, with Willis Jackson in Mr. Jossey's own self-fitted leading role.

Channing Pollock's Such a Little Queen has made a good impression at the Colonial during its first week. Press appreciation has been adequate. The company might be improved in a few instances, but hardly in the star part, which Elsie Ferguson plays most skilfully. In regal appearance, in expressing the fineness of the character, and even in the dialect she satisfies. Frank Gillmore does the young King of Bosnia, rather difficult to hold above smiles before an American audience at times, with unusually good command and judgment, making it an excellent companion figure to the Queen. George W. Barnum as Cosaca, Ralph Stuart as Adolph Lauman, Eleanor Lawson as Elisabeth Lauman all give good performances, which found favor with the audience.

Preparations are well advanced for the first production of The Rosary, the new play by E. E. Rose, which Messrs. Rowland and Clifford will offer for a few preliminary weeks this season. Elaborate scenery is being made. Besides The Rosary Mr. Rose is the adapter of Alice of Old Vincennes, Janice Meredith, Prisoner of Zenda, David Harum, The Spenders and other well known plays. The Rosary will be played for the first time April 3.

An unpublished opinion of Lawrence Wheat as the enterprising lieutenant in Miss Patay at the Chicago Opera House is that he is as good as wheat. He does not allow any grass to grow under his feet in his comedy wooing. Gertrude Quinlan continues in a class by herself as Miss Patay. Frances Ring is still the good looking leading woman of the play within the play.

For the Actors' Fund Benefit at the Auditorium, Friday afternoon, March 18, a committee of actresses has been appointed to assist Alice Fisher, who will head the women's work for the benefit. The committee includes Elsie Ferguson, Alma Baldwin, Adele Ritchie, Blanche Deyo, Eva McDonald and Gertrude Quinlan. The Executive Committee of the Theatre Managers' Association gave Miss Fisher and the committee of actresses a luncheon at the Union League Club Thursday. Each company in the city at the time of the benefit will buy a box. Such a Little Queen will have the royal box, and Miss Nobody from Starland will have to go way back and sit down in one of the rear boxes.

The multiplication of large outlying vaudeville theatres in Chicago goes on. The newest, the Foster, at Evanston and Foster Avenues, North Side, will be opened a week from Monday. It has seats for 1,100.

The grand opera season will begin at the Auditorium April 4 and continue a month. The bills for the first two weeks have been announced. There will be an extra performance of Parsifal Sunday afternoon and evening, April 24.

The bills this week: Lyric, Dick Whittington; Powers', Marie Tempest; Grand Opera House, Grace George; Chicago Opera House, Miss Patay; Garrick, Sam Bernard; Olympic, The Fortune Hunter; Colonial, Such a Little Queen; Whitney, dark; Princess, Miss Nobody from Starland; La Salle, Flirting Princess; Court, Girl in the Taxi; Studebaker, Fourth Estate; McVicker's, Polly of the Circus; Crown, School Days; National, Uncle Tom's Cabin; College, Belle of Richmond; People's, stock; Academy, Billy the Kid; Bijou, The End of the Trail; Criterion, Nellie, the Beautiful Cloak Model.

OTIS COLBURN.

SEATTLE.

Heavy Fall of Snow Impeded Business—Louis James Gave Fine Production.

At the Moore the attraction was Louis James in the great historical play, Henry VIII., Feb. 20, matinee 22, which drew audiences averaging fair business. The same co. gave a fine presentation of The Merchant of Venice 21, 22, but the attendance was not large. The popular concert given by the Seattle Symphony Orchestra, matinee 20, was a musical success. Dark 23. Charles B. Hanford in The American Lord 24-26, matinee 26, pleased medium and small houses. The play was both interesting and instructive. Maud Powell in violin recital 27. Madame Schumann-Heink in concert 28, under the auspices of the Ladies' Musical Club. Mrs. Leslie Carter 5-6.

As the Sun Went Down 20-26 was the offering at the Grand. The attendance ranged from small to large. In the cast were Retha Williams, Jenny Dunbar, Flora Ryan, Edwin Walter, Arthur R. Chatterden and other talent. Virginian 27-5.

At the Seattle The Cow Puncher 20-26 was presented before audiences ranging from small to large. In the cast were Brenda Fowler, May Golden, Olive Adair, Lee Lindhard, Robert W. Lawrence, Philip Sheffield, L. Brigham Percival and others. Wedded, but No Wife, 27-5, under the direction of R. E. French.

Dora Thorne 20-26 at the Lois was presented by the Del S. Lawrence Players in an acceptable manner before medium and large houses. Jane Vivian Kelton in the title role showed her usual skill and cleverness. Mr. Lawrence made a good Ronald Earl. In the cast were Daisy Davis, Florence Chapman, Clara Beyers, Alf T. Layne, F. O. Huebner, Carl Stockdale, Ralph Belmont and Frank Ellis, who made the most of their respective parts. Same co. in Camille 27-5.

The inclement weather which prevailed during the greater part of the week 20-26 was not conducive to a large attendance at the various theatres. A heavy fall of snow in the mountains somewhat interfered with passenger traffic and the mail service, and trains with cos. en route to various points were blockaded.

BENJAMIN F. MASSERVEY.

PITTSBURGH.

Business Light Last Week, but the Promise is for Better—Offerings at Various Theatres.

PITTSBURGH, March 7.—For some unaccountable reason the attendance at nearly all of the playhouses during the past week was somewhat light, and much below that of the preceding week, and in spite of the fact that most of the attractions were worthy of large patronage. It will be different this week, as the Nixon is almost sold out for Maude Adams' engagement, and the advance sales at some of the other theatres are encouraging.

Many of the situations in The Barrier presented at the Nixon last week held the spectators seemingly spellbound, and throughout the entire play the closest attention was maintained, and all due to the extraordinary and excellent acting of a logical and deeply interesting story. Theodore Roberts made a most imposing stage presence in the trying role of John Gale, and his convincing methods and skillful efforts were highly effectual and laudatory. James Durkin gave a refined and manly portrayal of the soldier, Captain Burrell. Dan Stark was a cool, daring and cowardly villain as typified by W. S. Hart. Florence Rockwell was effective as Necia, and Abigail Marshall, and Messrs. Guinio Secola and Alphons Ethier deserve mention for their characterizations. Maude Adams in What Every Woman Knows is seen for the second time here this week, and underlined are Mlle. Genee in The Silver Star, Follies of 1909, and Fritzi Scheff in The Prima Donna.

The true Southern atmosphere pervades the play, Cameo Kirby, which was seen at the Alvin last week, interpreted by Dustin Farnum and his company. Mr. Farnum's debonair personality was a strong factor in his enactment of the title-role, and his work was artistic, dignified and impressive. Eugene O'Rourke created much laughter in his part of Larkin Bunce. Sam P. Burton gave a faithful portrayal of an old negro slave, Croup. As "the General" Master Robert Tansy proved to be an unusual child actor. Gordon Johnstone as Tom Randall, Gus P. Thomas as Judge Pierdell, Jane Kendrick as Mammy Lina, and Maud Hosford as Madame Davezac gave praiseworthy performances in their respective roles, and Eleanor Montell made a sweet and winsom Adele Randall, and her work was convincing. The current week offers Walker Whiteside in The Melting Pot, with Lulu Glaser in Just One of the Boys for the following week.

The Joy Rider, at the Lyceum the past week, was not as good a vehicle for George Sidney as its predecessors, but this funny little fellow made the audiences laugh much of the time he was on the stage. Dick Hume as Dip Whittle, Winnie Richards as Sarah Cuttle, and Lillie De Long as Dolly Filp are all deserving of mention for their capable work, but the balance of the cast was merely mediocre. The chorus was large, active, attractive, and a very necessary adjunct to the piece. Brewster's Millions is this week's bill, and next week, Florence Gear in Fluffy Ruffles.

The Harry Davis Stock company, at the Duquesne, gave Hoyt's A Contented Woman, and Dennie Harris as Uncle Todde was excellent and made the hit of the satire, and Marie Howe as Aunt Jim ranked second, while the balance of the cast was only fair. This week, The Christian, and All the Comforts of Home is announced for the following week.

The Knickerbocker Burlesquers are at the Gayety and the Fay Foster company at Harry Williams' Academy. ALBERT S. L. HEWES.

SPOKANE.

Homer Mason and Royal Tracy Renew Old Acquaintances—News of the Week.

Homer B. Mason scored a personal hit in A Stubborn Cinderella, which was presented at four performances at the Auditorium Feb. 24-26. He received excellent support from the co., which included George E. Romain, Charles Wilson, Frank Carter, Carolyn Lilja, and Bessie Merrill. Frank Wals directed the orchestra. Louis James in Henry the Eighth and The Merchant of Venice 27, 28. Schumann-Heink 7. Charles B. Hanford 8, 9. Mrs. Leslie Carter 10-12. The Virginian 17, 18. May Robson 20, 21.

Royal Tracy had the leading part in Brewster's Millions the week of 20 and played to big business. Ione Bright was the Margaret Grey. Wildfire the week of 27. The Great Divide the week of 6. The Lion and the Mouse the week of 13.

Myrtle Elvyn, pianiste, who has just concluded a tour of the Northwest, says she and her mother will go to Europe next June to remain eighteen months. She will visit her home in Sherman, Tex., before going abroad.

Homer B. Mason, star in A Stubborn Cinderella co., and Royal Tracy, "featured" in Brewster's Millions, playing here this week, met on Feb. 21, the first time since 1903, when they were graduated at Brooklyn Polytechnic Institute.

Because they refused to take on the road an act for which they had contracted, and which they alleged to have been a "frost," L. Carrielle and E. M. Reed, of Spokane, will be required to pay $400 damages to Margaret Beadle, Clyde McKean, and Fannie E. Beadle. The judgment was given by Judge E. H. Sullivan in the Superior Court here, subject to modification on a showing by the attorneys on certain law points involved. The act was tried out in the Washington Theatre here on amateur nights April 2 and 10, 1909, but the audience refused to "stand for it," so a contract for a twelve weeks' tour at $50 a week was canceled.

National Amusement Co., of Spokane, which has been in the hands of J. J. White as receiver, has been sold to J. S. Liehty, one of the former stockholders, for $4,481, although the sale has not been confirmed. Mr. Liehty was one of several bidders on the property known as the Dreamland Theatre. The co. has liabilities of $11,000. Mr. White was appointed receiver Feb. 20, 1908, since which time the house has been put on a paying basis and it is believed would pay off all debts at 100 cents on the dollar under the present management. It is understood that Mr. Liehty bought for Isaac Dornberg.

I. H. Salvino, who says he is the coming playwright and novelist of America, and who wrote to the Shuberts at New York threatening to blow up their new theatre in Spokane unless they opened it with his play, called Mrs. Jap of Spokane, was arrested a few days ago and will be tried on the charge of being insane. Salvino claims to have written several plays, among them one Mrs. Jap of Spokane, that the Shuberts refused either to accept or to return. He wrote to them unless they agreed to use his play to open their theatre here he would throw bombs on the stage.

W. S. McCREA.

MONTREAL.

The Academy to Be Torn Down—Stephanie Longfellow and Hudson Liston.

Grace La Rue opened to a light house at His Majesty's Feb. 28. The performance merited much better business, while there is nothing strikingly original about the opera, Mollie May. It has a fairly definite plot; the music is pretty and the cast was competent. Miss La Rue sang, danced and acted well, and received any number of encores. Sidney Grant did some clever work. James Sullivan in a German character was excellent, and Eva Fallon, dainty and charming in an ingenue role and with a voice above the average. The Three Twins 7-12.

Eddie Foy in Mr. Hamlet of Broadway opened to S. R. O. at the Princess 28. The piece is of the usual musical comedy type, beautifully staged, the chorus groupings, light effects, etc., are above the average. Mr. Foy pleased many with his peculiar brand of humor; clever work was done by Josie Intropidi as Mrs. Bustle and Ethel Intropidi as her daughter. Charles Halton and Henry Coots are both deserving of mention. Blanche Bates in The Fighting Hope 7-12.

An exceptionally good co. presented Checkers at the Francais 28-3. Dave Braham, Jr., as Push Miller, Ed Campbell as Checkers, John C. Fenton as Barlow, George B. Merrit, and Daniel Jarret, Jr., all gave good accounts of themselves. Florence Heston made a charming Pert Barlow, and Laura Oakman was excellent as Cynthy. In the Bishop's Carriage 7-12.

At the Academy Le Maitre des Forges was the bill and an excellent performance was given. Paul Marcel appeared as D'Berbizy and Claude Ritter as Claire. Bouvlere was capital as Moulinot, and Mlle. Delauney made a charming Susanne. The stock co. closes its engagement here 10, which will also probably close the doors of the old Academy forever, as the property has been sold to Rea and Co., and will most likely be torn down at once. With it will go an old landmark connected with all that is best in Montreal theatricals for the past 35 years.

Hetty King scored such a success last week that she has been retained for another week at Bennett's.

The Lady Buccaneers are at the Royal.

Stephanie Longfellow and Hudson Liston, who are with The Bishop's Carriage playing the Francais next week, are both old stock favorites in Montreal, and should receive a warm welcome.

For the last two weeks of their season the stock co. at the Academy will present The Passion Play. W. A. TREMAYNE.

MINNEAPOLIS.

Louis Mann and May Robson Both Drew Well at the Metropolitan—Fraternity News.

After a week of Arsene Lupin at the Metropolitan Louis Mann in The Man Who Stood Still and May Robson in The Rejuvenation of Aunt Mary divided the week of Feb. 27. Mr. Mann won much praise for his remarkable character work, which did much toward lifting this play to success. Miss Robson, who was seen here last year, drew good houses with her amusing, if somewhat highly caricatured, farce-comedy. David Warfield and Olga Nethersole divide week of 6.

At the Bijou The Time, the Place and the Girl drew excellent houses and proved quite as entertaining as when first produced. Fred Mace headed the cast and did wonders with the part, considering the lack of new material. Elisabeth Goodall is still playing the nurse and the principals were capable, the chorus energetic and the settings were up to the standard. Thurston, the magician, follows.

The second week of the Lyric Stock co. was given over to Clyde Fitch's romping comedy, Girls, and an excellent performance of the frothy little piece was given. Catherine Tower, Mabel Acker and Lillian Raymond were charming as the bachelor maids, George Soule Spencer scored as Holt, and good work was done by Louise Farnum, Jane Meredith, Eva Thurston, Bert Walter, Bennet Kilpack, Del de Louis, Clyde Benson and John Sherman. St. Elmo follows.

About 100 members of the Delta Upsilon fraternity were the guests of Charles Emerson Cook and George Soule Spencer, both of whom are members of the fraternity, at the Lyric on Monday, 28.

Jacob Wilk, a former local newspaper man, renewed many friendships while here in advance of Louis Mann. CARLTON W. MILES.

BALTIMORE.

George Evans and Company—Marietta Olly—Little Nemo—A Spring Season.

BALTIMORE, March 7.—Cohan and Harris present George Evans and his Honey Boy Minstrels at Ford's. This is the second engagement this season at this theatre. In support of Mr. Evans are John King, Earl Benham, Arthur Alexander, Sam Lee, Will Oakland, Vaughn Comfort, John Rogers, Clarence Marks, Thomas Scott, John McShane, Alexander and Scott. The audience filled the house and loudly applauded the stars. Next week, George M. Cohan's The American Idea, with Trixie Friganza, Eva Tanguay and The Follies of 1909 will play a return engagement at Ford's shortly. Maris Cahill, in her latest musical comedy, Betty and the Boys, is also an early booking.

A genuine surprise was given the theatregoing public of Baltimore last week by the Shuberts at their beautiful playhouse, the New Auditorium, in the appearance of Marietta Olly in Henri Bernstein's play, Baccarat. In the supporting company are Thurlow Bergen, John Emerson, Franklyn Hurleigh, John Stapelton, Melville Stewart, Albert Grau, Donah Bemrimo, Rosalyn Mundell, and Malvina Longfellow.

Little Nemo is presented by Klaw and Erlanger at the Academy of Music. The supporting company is well drilled and the entire performance is smooth and delightful. Margaret Anglin in The Awakening of Helena Richie will follow.

The Holliday Street's attraction is Monte Cristo. The underline is The Promoters.

Alma Gluck made her debut in the role of Marguerite in Faust at the Lyric last Wednesday night. Her audience, which was unfortunately small, was charmed with her singing. The other members in the cast were Bonci, Gilly, Segurola, Begue, Perala, and Mattfeldt. Podesti conducted admirably.

Milton and Sargent Aborn have closed negotiations for the appearance of the Aborn English Grand Opera company for a Spring season at Ford's, beginning Monday, May 9. The operas presented will include Lohengrin, Madama Butterfly, La Boheme, Tosca, Cavalleria Rusticana, and Pagliacci. HAROLD BUTLEDGE.

STAGE AFFAIRS IN BOSTON

Few Changes of Bill, Many Attractions Holding Over—The Jest of the Twentieth Century Society—Benton's Gossip of the Theatres.

(*Special to The Mirror.*)

BOSTON, March 2.—Two of the important houses in town make changes of bill, but in nearly every other case attractions remain over for one more week in Boston.

The Builder of Bridges brings Kyrle Bellew back to town in a character decidedly different from that which he played in The Thief last year. He had a fine house to greet him at the Colonial, as this was his first engagement there and he was splendidly received.

Raymond Hitchcock was the other important newcomer of the night, and in The Man Who Owns Broadway, he replaced Rebecca of Sunnybrook Farm at the Tremont, after being twice extended, and to stay over. Mr. Hitchcock is one of the old-time favorites of the Tremont in comic opera.

The Back Bay opera season is pretty near to its end and the two features as novelties of the week are Tosca and a one-act excerpt from The Miser Knight, to give a chance for Bakianoff to show his powers.

Henrietta Crosman is in the last week of her engagement at the Hollis in Rhan, which is one of her most interesting comedy productions, and shows her as the society girl who can make blue blood work where money is lacking.

The Man from Home is now left as the longest established attraction in town for William Hodge at the Park has now outlasted all the attractions which were playing here when he first came to town ten weeks ago.

Ben-Hur is in the last week of its engagement at the Boston with big business as ever, and then, as was hinted, The Queen of the Moulin Rouge will come to that house for a fortnight. Evidently there will be no moral spasms as there was when it was commenced last Spring.

The success of Is Matrimony a Failure? has been instantaneous at the Majestic, and it has started for a prosperous engagement. James H. Bradbury, who is a Boston boy, is one of the members of the cast who has made a substantial hit.

The Midnight Sons keeps on at the new Shubert with no successor in sight and none is needed. There was a specially large audience last week when all the members of Aleppo Temple turned the performance into a Mystic Shrine night, with special hits for their benefit.

John Craig's first production on any stage of The Spitfire has proved an unquestioned success, and it has been continued for a second week before the production of Tom Moore. Daniel Frohman, the New York manager, came on especially to see the new comedy with a view to production.

St. Elmo is certainly repeating its experiences on the road by its engagement at the Globe, and the readers of the old-time novel are flocking there to see the dramatization which is so well acted by Vaughan Glaser and his company. The engagement has been extended again.

Via Wireless, which was acted downtown at high prices last season, is now showing its return for a week at the Grand Opera House at cheaper rates, but all the same effectiveness.

Flo Irwin in her sister May's old success, Mrs. Peckham's Carouse, heads the bill at Keith's.

Ma Gosse gives a bit of Parisian realism to head the bill at the American Music Hall.

These are the burlesque rivals of the week in town: Gaiety, Bowery Burlesquers; Howard Atheneum, Broadway Girls; Columbia, Washington Society Girls; Casino, Fads and Follies.

Quite the biggest joke of the dramatic year was the report of the Twentieth Century Club's committee on an investigation of the conditions of the theatres at mid-season in Boston. It certainly was a screamer, and yet it was printed in all seriousness. For instance, it gave big tables, and yet the figures were only those that the attractions might have played to if they had sold every seat. For instance, one show dismissed its audience, for there were not enough paid tickets to be worth counting, and that ranked as a capacity engagement. The critics found lots of fuss because the "Transcript" did not roast one musical comedy, and because it mentioned two burlesque houses when they advertised. The judgment on the few plays which were treated was something fearful and wonderful, so that the report when it gets published in permanent form will deserve a place with Joe Miller's joke book. The trouble with the Twentieth Century Club is that every member has written at least one play, and with great unanimity all are unacted.

S. L. Studley, for so long the musical director of the old Bostonians, has been selected by John Craig to wield the baton for the Summer opera season at the Castle Square.

In the State House a report was filed by the Committee on Legislative Affairs that Sunday shooting be allowed, but that Sunday skating in parks in which admission is charged and Sunday theatrical performances be prohibited.

Ex-Governor Guild did not appear at the legislative hearing on stage children, but a few days later he made a speech before a women's club and came out with his red hot views on the subject, saying that it was not plays that were opposed, but children in pony ballets and amazon marches. As the pony ballets seen in Boston have been made up of inmates of old ladies' homes, it looks as if his views would be respected.

Oscar Hammerstein has given his word for it—there will be no Salome during his coming opera season at the Boston.

Annabel Ranquist, who said that she was Denman Thompson's housekeeper up in New Hampshire, was fined $50 in court last week on account of the character of the lodging house which she kept on Tremont Street.

Mabel Jones, of The Midnight Sons, and Martin Woodworth, of St. Elmo, were married last week. The ceremony was performed by Rev. Edward L. Houghton, of South Boston, with Iona Jones, the bride's sister, as bridesmaid, and Fred Kerby, of St. Elmo, as best man. Several theatrical associates were present at the supper, and then the happy couple had to separate to go to their respective theatres.

JAY BENTON.

WASHINGTON.

A Fine List of Attractions at the Capital of the Week—Other Events Underlined.

WASHINGTON, March 7.—Adeline Genee's dancing is a notably successful feature of The Silver Star, which is at the New National Theatre. The comedians, George Bickel and Harry Watson, are a laughable hit as the accomplished musicians, Dingleblatt and Hornblower. Others of prominence that score strongly include Nellie McCoy, Emma Janvier, Ann Tasker, Margaret Morris, Clara Dayton, Barney Bernard, Hugh Allen, Lee Harrison and a large and talented chorus. Next week, Sir Charles Wyndham and his London company in The Mollusc.

At the Belasco Theatre Lulu Glaser is the attractive star, appearing as Cherry Winston, a breezy young Western girl in Hida Johnson Young and W. A. Schroder's two-act musical play, One of the Boys. A cast of excellence presents Jobyna Howland, Irene Frimsle, Grayce Scott, Edith Sinclair, Walter Lawrence, Arthur Cunningham, Charles Arling and Edward Favor. Next week, Marietta Olly in the Henri Bernstein drama, Baccarat.

The American idea, with Trixie Frizzana, commenced the week to crowded houses at the Columbia Theatre, where this bustling, bustling George M. Cohan play is again a great go. Arthur Lipson supplies George Beban's former place as the bogus French nobleman to a nicety. Raymond Finlay, Mark Hart, Tony Hart, Hugh Mack, Dan Day, Richard Taber, Mae Andrews, Rose King, Lottie Burke, Myrtle Gilbert, Beatrice Whitford, Lola Hilton and Edith Ross appear to strong advantage. Next week, Henry B. Harris presents a new musical play, A Skylark, for a first performance.

McFadden's Flats fills the Academy of Music. Only the title remains of that frisky laugh producing farce. Clever people—which numbers a large company, under Barton and Wiswell's management—are producing new McFadden records. Next week, Checkers.

Washington Lodge, No. 7, Theatrical Mechanical Association's sixth annual benefit at the Columbia Theatre April 3 presents an all-star programme, made up of the best of contributions promised by the managers of every theatre in the city—a special event given in aid of the sick and benefit fund.

The Princeton University Triangle Club, the dramatic organization of Princeton University, on their extended Western trip this season, visits Washington, appearing at the Belasco Theatre for a matinee performance March 25, presenting this year's college production under society patronage, of the new musical play, His Honor, the Sultan,"—book, lyrics and score by Cyrus McCormack.

Newman's illustrated travels are attracting Sunday night audiences of crowded proportions at the Columbia Theatre.

The last concert of the Washington series given by the Philadelphia Orchestra occurs at the National Theatre Tuesday afternoon. A programme feature will be Carl Pohlig's impressions of America in the form of a suite covering the Indian and negro folk music in a composition reflecting American life based on these melodies.

More than one hundred friends of Eugene Kernan, the genial "Hughey," manager of Kernan's New Lyceum Theatre, participated in the celebration of his seventy-sixth birthday at a gathering at the Jolly Pat Men's Club last Monday.

Nat M. Wills' name as a leader, that was previously announced, is not mentioned in later-day connection with the H. B. Harris musical comedy production of A Skylark at the Columbia.

A musical engagement of interest will be the appearance at the Belasco Theatre the last week in March of the French Opera company of New Orleans, in a repertoire of operas, which will include several novelties.

JOHN T. WARDE.

SALT LAKE CITY.

Theodore Lorch Stock Company Given Hearty Support—Work on New House Started.

The Lambardi Opera co. occupied the entire week Feb. 14-19 at the Salt Lake, changing bill nightly. Business began light, but picked up as the engagement progressed. Co. was of highest grade and audiences enthusiastic and delighted. The Alaskan followed for four nights 21-24 and did fair business. Jessie Stoner, Detmar Poppen, Richard F. Carroll, Alice Keen, John R. Phillips, and Gus Weinburg made popular their several songs and ditties. Robert Ebeson in A Man's a Man 25-5.

At the Bungalow the Mack-Leone Stock co. presented Because She Loved Him So 20-26 to good business. All-of-a-Sudden Peggy 27-5.

At the Colonial Bailey and Austin and a bunch of pretty girls entertained large audiences all the week 20-26 with The Top of the World. Charles Harris, Francis Carrier, Adele Oswald, Bobbie Roberts, Florence Smith and Thomas J. McMahon shared honors with the leaders. Max Figman in Mary Jane's Pa 28-5.

At the Grand the closing week of the Sutton Players was given to the melodrama For Her Sake. Exit melodrama from this house. Theodore Lorch opened 20, presenting The Cowboy and the Lieutenant, turning away several hundred. The older members of the co., Cecil Fay, Frits Boone, and Theodore Lorch, were received with great warmth, while the newer members were well received. The lease on this theatre now belongs half to Lorch and half to Uncle Dick Sutton, the management being styled Lorch and Sutton. A. B. Jensen remains as manager. The plays hereafter to be presented will be devoid of "blood and thunder." College Chums week of 27. The return of Theodore Lorch Stock co. and reserved seats brought out large audiences, enabling the house to report a substantial income over and above expenses—something not very usual of late. The Lieutenant and the Cowboy—once presented in New York under the title of General Faulkner's Daughter—proved highly satisfactory to audiences.

Work has begun in earnest on the William Morris Theatre. The excavation is well under way and material arriving daily.

C. E. JOHNSON.

OMAHA.

The New Brandeis Opened in a Blaze of Light—Woodward Stock Booked for Long Run.

The new Brandeis Theatre was opened 5, with Arsene Lupin as the attraction. This momentous event in theatrical circles has been looked forward to all winter by the amusement lovers of Omaha and, in fact, the surrounding territory within a hundred miles. The theatre was built by those enterprising brothers, Arthur, Emil and Hugo Brandeis, comprising the incorporation of J. L. Brandeis and Sons, and is certainly the finest theatre between Chicago and San Francisco, if not in the entire West. It is built on modern approved lines and is absolutely fireproof. Has a seating capacity of 1,650. All the chairs are large and comfortable, and quite a number of the seats are of unusual size intended for the comfort of big men.

The theatre has been leased to the Woodward and Burgess Amusement Co. for a period of ten years, at an annual rental of about $12,000. The house will be under the direct management of W. J. Burgess, with Frank Woodward as business-manager, Conrad Hecker as treasurer, and the genial Ralph Hayward will have personal charge of the door.

The house was completely filled with an audience composed of the wealth and culture of the city. Appropriate speechmaking was indulged in by a number of leading citizens, and even had not the play been entirely satisfactory this little matter would have been overlooked in the general good fellowship that prevailed. However, the leading roles of Arsene Lupin were in capable hands with William Courtney, Doris Keane, Sidney Herbert and others. The Goddess of Liberty 6-9. Grace Van Studdiford 10-12.

William H. Crane and his capable co. were seen at the Boyd Feb. 24-26 in last year's favorite, Father and the Boys. Mr. Crane is always delightful and he repeated the success achieved here in this play last year. We have only one criticism to make of this delightful performance, and that is the library table cover in the second act. You may have such table covers in New York city, but Mr. Crane saw nothing of its kind while he was entertained in Omaha. The Climax. Edward Locke's powerful comedy drama, made an excellent impression on a series of good sized audiences 27-2. The co., which consists of only four members, was well chosen and a delightful performance is the result. Commencing 5, this house will be turned over to the reorganized Woodward Stock co., which opens for a long run, the first week's bill being The College Widow.

In Wyoming was the attraction at the Krug 24-26. The piece was well put on and seemed to please all. The George Amusement co. St. Elmo opened a half week's engagement 27. This is the second time the piece has been seen here in the last three months, but in spite of that fact it was necessary to give a matinee to accommodate the demand for seats. Manager Breed has The Newlyweds and Their Baby 3-5; The Phantom Detective and Beverly dividing week of 6.

The Marathon Girls attracted a series of large and well pleased audiences at the Gayety 27-4. The acrobatic specialty of the Bedouins was the most taking part of the performances, but there were also many other features worthy of special mention. The William Grew Stock co. gave Nell Gwynne 5, which will be followed by the Parisian Widows 6-11.

Graydon Fox has joined the William Grew Stock co.

JOHN R. RINGWALT.

MILWAUKEE.

The Friend Players Put On Quo Vadis and Scored—The Pabst Continues to Please.

The leading production in town this week is that of Septimus at the Davidson, presented by Harrison Grey Fiske co., headed by George Arliss. The play opened Feb. 28 and attracted a large audience, and the unanimous opinion of the critics is very flattering to Mr. Arliss and the supporting co. He gives a very excellent performance of a difficult part and is ably supported by Emily Stevens. Henry Woodman, Cyril Young, Claus Bogel, Herman Hirshberg, Florence Edney, Laura Linden, Jane Congreve, and Sara Lewis all portray their parts in a high-class manner. The scenic equipment is very charming and the production in its entirety is a highly satisfactory one.

The Alhambra is dark this week, but will reopen 6 with James T. Powers in Havana.

The production of Quo Vadis at the Shubert, which opened 28, reflects great credit on Manager Friend, his new stage director, E. W. Morrison, as well as the entire supporting co. A play of this kind is a big undertaking for any stock co., but the smooth running and high-class scenic production fully illustrates the capabilities of the Friend Players. This play also serves as the means of introducing Pauline Lord, who plays the part of Lygia in a very attractive and pleasing manner. Lowell Sherman as Vinicius, Mr. Van Wiethoff as Ursus, the giant; Ralph Kellard as Petronius and Hallet Bosworth as Nero give finished portrayals. The cast is an extremely large one, all of the parts are well taken care of and the scenic equipment is magnificent. A Little Brother of the Rich 7-12.

Young Buffalo is in New York, which opened 28 at the Bijou, is proving to be a good drawing card and a genuine thriller. The supporting co. is an average one and takes advantage of all the melodramatic situations, which are greatly appreciated by lovers of this class of plays. The Heart of Alaska 6-12.

The Rhoda Royal Circus, presented under the auspices of the Milwaukee Shriners, is attracting large crowds at the Auditorium and opened 28.

The German Stock co. at the Pabst presented Berliner Posse, as a benefit for Lizzie Forster, and a crowded house appreciated the efforts of the players. The same co. appeared in Der Unsichere 2. The Elmsedorf series of travel talks continued at the Pabst 1, with a lecture on The Sudan, and a good sized audience was present.

Bernard Rosenow, the popular treasurer and business-manager of the Pabst Theatre, was taken suddenly ill at the box-office last week and had to be removed to his home, but it is understood that he is now recovering.

The new bill at the Majestic, which opened 28, is an excellent one and contains several very interesting acts. The sketch Circumstantial Evidence received a cordial reception and is the headliner this week. Mlle. Bianci's dancing was also well received. Edwin Stevens and Tina Marshall present a clever little sketch. All of the following acts scored heavily: Alma Youlin, Violet Allen and co., the Two Bobs, Bobby Pancur and Brothers, Vivian Burrows, and Balerini's dogs.

A. L. ROBINSON.

PROVIDENCE.

Marietta Olly in Baccarat at the Opera House—Robert Turner Joins the Albee Company.

Emphatic success crowned the efforts of Madame Marietta Olly at the Opera House Feb. 28-2, where she made her first appearance to an English speaking audience in Bernstein's play, Baccarat. Having acquired a most popular and prominent place upon the German stage, her future here seems even brighter by the excellent talent and ability revealed at this initial performance. Both press and critics are loud in their praise for her wonderful performance. Thuriow Bergen and Albert Gran were the most prominent in support, while the cast in general was very capable. A Son of the People, starring John Mason, followed for a short engagement 3-5. In support were George Fawcett, Walter Hale, Kathryn Kealred, Ivy Troutman and others. Harry Beresford in My Friend from Below 7-12.

The Yankee Prince, with Tom Lewis in the leading role, proved very popular at the Imperial 28-2. The production was full of action and pleasing music, and Mr. Lewis scored an individual success in a good role. The chorus work, too, was easily a feature. Maud Adams closed the week 3-5 with What Every Woman Knows. Although a number of seasons have elapsed since Miss Adams was last here, her success was assured by the exceptional demand for tickets. Rebecca of Sunnybrook Farm 7-12.

Cole and Johnson continued their success of last season with The Red Moon, playing to the largest business of the season, at the Empire 28-5. The production was replete with pleasing music and attractive ensembles. Messrs. Cole and Johnson carried the leading roles, while Aida Overton Walker also leads in several songs and dances with decided success. Beverly 7-12.

Ben Jansen headed the cast of the Bowery Burlesquers at the Westminster 28-5. Lizzie Freleigh was also prominent. Good business. Vanity Fair to follow.

R. B. Boyce has tendered his resignation as manager of Bullock's Temple to accept a like berth of the new Casino Theatre, which will open about the first of next month.

The annual ladies' night of the Shriners of the Palestine Temple was held 1, the whole lower floor of the Opera House being reserved for the occasion, where the nobles and their friends enjoyed an excellent performance of Baccarat, in which Madame Marietta Olly starred.

Lila Rhoads, who has the leading role in The Yankee Prince, which played at the Imperial 28-2, is a native of Providence, as is also George M. Cohan, the author.

Manager Lovenberg, of Keith's, has announced another popular favorite for the Albee Stock co. in Robert C. Turner, who will also act as stage director.

H. F. HYLAND.

PORTLAND, ORE.

Last Week Here of the French Stock Company—Good Business at the Baker.

Leslie Carter appeared at the Bungalow four nights, beginning Feb. 20, in Vasta Herne, a strangely original play which has for its underlying theme the effects of the morphine habit on people of high society. Mrs. Carter gave a powerful portrayal of the role of Vasta, the girl who writes weird and gripping stories under the influence of the drug. For some reason business did not appear to be what it should have been for a star and production of this caliber. Mrs. Carter was supported by Charles Clary in the role of Dr. Dudley Maury. Her co. throughout was a most pleasing one. The Virginian 24-26, with William Gibson in the title-role, and Marshall Farnum playing Trampas. The play is very attractive and played to deservedly good houses. The Merry Widow 27.

The third and last week of the B. F. French Stock co., which was brought over from Seattle to fill time at the Portland, was devoted to another thriller entitled A Midnight Marriage. This form of entertainment is evidently not popular, for there was a great falling off in business.

The future of this house, which was originally fitted up this season (after being condemned and closed last May) to house the Shubert attractions, is at present in the dark. Nothing is announced for the future, and Russell and Drew, of Seattle, who represent the Shuberts in this territory, must have lost a pretty piece of money by their Portland end of it, at least.

A large crowd greeted Madame Schumann-Heink at the Armory 25. The singer was in good voice, and gave a fine programme delightfully and presented some of her best efforts. The English songs, which marked an innovation on a Schumann-Heink programme, were delightfully given.

An aviation meet, with Hamilton, the well-known aviator, is announced to be held at the Live Stock Exhibition Grounds 5-6.

At the Lyric week 20, the Athos Stock co. produced The Regeneration. The play dealt with people of society's lowest stratum as well as with the higher types, and throughout might be seen well used opportunities for varied impersonation by the clever members of the co. St. Elmo 27.

The Baker played to excellent business with The Great Divide week 20, although the weather consisted of snow and rain storms. The co. sent out by Henry Miller is a good one throughout and is headed by Edward Jones, playing Stephen Ghent, and Ina Brooks, who makes a delightful impression in the role of Ruth Jordan. The scenery and entire production was well up to the standard. The Lion and the Mouse 27-2. As the Sun West Down 13-19.

JOHN F. LOGAN.

DALLAS.

Marie Cahill Greeted by Big Business—Bills of the Week and Personal Mention.

The Climax, with its co. of four, played to a very large audience at the Opera House on the night of Feb. 21. Pauline Perry being especially attractive and winsome. The co. and cast as a whole were excellent and most pleasing.

Primrose Minstrels played to fair sized audience 22. The Girl from the Golden West filled the board 23, 24. This production of Belasco's was well received by fair sized audiences but coming so closely on the heels of The Round Up it suffered in consequence of too much Western melodrama.

Marie Cahill in The Boys and Betty gave finished performances 25, 26, with matinee Saturday, excellent houses greeting each performance.

Wright Lorimer in The Shepherd King will play a full week's engagement, beginning 28.

J. LEE SANDERS.

PHILADELPHIA STRIKE-STRICKEN

Three Theatres Close Their Doors This Week—Marie Dressler, Raymond Hitchcock and Goddess of Liberty Do Well—Nanette Comstock Rejoins Her Company—Notes.

(*Special to The Mirror.*)

PHILADELPHIA, March 7.—The strike is on! It is worse now than it was a week ago. This is due to the call for a general strike, to take effect at midnight last Friday. There is a dispute as to the number of employees who "went out," but their number since then has steadily increased. It now includes, if the head of its union can be believed, the stage hands and other organized theatrical operatives.

Managers of the more important theatres assert that this will make no difference in this week's productions, which will be continued as usual. But the Grand, National, and Gayety announce that they will remain closed until the end of the strike. The attractions for these theatres this week were: Ward and Vokes at the Grand, Lena Rivers at the National, and a burlesque show at the Gayety—Fred Irwin's Gibson Girls.

The probability is that, if the labor situation becomes any more threatening, other theatres will close before the end of the week, not because the employees have "struck," but, as one manager put it, "What's the use of playing to empty benches?"

Attendance last week was materially affected adversely by the strike. People were afraid to ride on the street cars owing to the frequent disturbances, such as the mobbing of cars, etc.

Yet some of the theatres did well. Marie Dressler drew crowds to the Adelphi; Raymond Hitchcock in The Man Who Owns Broadway had no complaint coming as to the size of his audiences, even if they were not as large as on the preceding week; The Queen of the Moulin Rouge filled the Chestnut Street Opera House, and Joseph E. Howard did well in The Goddess of Liberty at the Walnut.

What the result will be this week is problematical. We now have a general strike, not simply a strike of the trolley men. Up to this writing there have been no serious disorders, but it may be the calm which precedes the storm, or an amicable settlement of the whole trouble. Let's hope for the latter.

Tillie's Nightmare came to the Adelphi last Monday. The play should be called Marie Dressler and Her Frivolities. It would be more suitable. The merry Marie is the whole show. Of course Lew Fields has given her good support, a good chorus, and has staged the play in an expensive attractive and pleasing manner. But, after all, it is the merry Marie who carries it to success. Without her it is pretty safe to say that Tillie's Nightmare would not last long. It remains as the attraction this week.

Going Some did not go much at the Lyric last week. Business was poor. Marie Dressler was in "the house next door" (Adelphi), and there were several other musical comedies in town which appeared to be more appealing.

This week the Lyric has the Sothern-Marlowe combination, which will present this evening and Tuesday and Wednesday evenings Romeo and Juliet; Thursday and Friday nights and Saturday matinee, The Merchant of Venice, and Saturday night Hamlet. Their engagement is for two weeks, with next week's bills including, besides Hamlet, The Taming of the Shrew, Twelfth Night, and As You Like It.

Her Husband's Wife closed at the Broad Saturday night. Last week's business was light. This week Sir Charles Wyndham in The Mollusc. Sir Charles was last seen here in David Garrick and The Candidate. That was some years ago. The "Lounger" in the "Press" yesterday had a few lines regarding his career, which are worth reproducing: "I suppose it is generally known that Sir Charles began life as a surgeon before becoming an actor and that he came to America and served for some time in the medical department of the Union army. On resigning his appointment he made the acquaintance of John Wilkes Booth and through Booth's influence he was engaged by Mrs. John Wood to appear at the old Olympic, New York, in Brothers and Sisters. His American debut was made on October 8, 1863. He quit the stage again and resumed service as an army surgeon, serving through the Seven Days' and Red River campaigns. On leaving the army in 1865 he returned to England with a play of his own authorship. Since then his career as an actor and manager has been exceptionally active. Sir Charles has been favored by royalty in England and King Edward knighted him in 1902. While Sir Beerbohm Tree has had the honor of playing before Emperor William, Sir Charles Wyndham played before the father of the present Czar in St. Petersburg, in 1887. The late Bronson Howard, the American dramatist, married Sir Charles Wyndham's sister."

An incident of the strike is the imposition imposed by the Musical Union of $5 upon its members for patronizing the cars of the Rapid Transit Company. The members seem to be suffering more than the company; still the order is being carried out and it is reported no fine has as yet been collected.

Orville Harrold, the young American tenor, made his debut in this city Saturday in Pagliacci. He sang the "Lament" so well that, after repeated recalls, he again gave the number. Harrold is a capital actor and is regarded by some local musical critics as another Hammerstein "find."

Raymond Hitchcock and The Man Who Owns Broadway closed a most successful engagement at the Forrest Saturday night. De Wolf Hopper in his new play, A Matinee Idol, follows this week.

The Traveling Salesman has resumed his trip, leaving the Garrick Saturday night. He is followed by Robert Hilliard in A Fool There Was, which appeared here earlier in the season.

An event in the local theatrical world this week will be the appearance of Mrs. Patrick Campbell at Keith's—the first time in vaudeville here—in Expiation, a Russian play of Nihilist life, which is described as thrilling, giving the actress full opportunity to display her emotional powers.

Lew Dockstader's Minstrels proved their popularity in this city by drawing large audiences last week to the Grand.

The National's offering last week was the Rays in a revised version of King Casey. Business was good.

Monte Cristo was a good drawing card at the Girard last week. The production was satisfactory in every way. This week, The Girl and the Detective.

Robert Cummings returns to the Orpheum Players' forces this week, and will appear in the role of Pickering, the scheming lawyer, in The House of a Thousand Candles at the Chestnut Street Theatre. Mr. Cummings is very popular with the patrons of this house, and was missed in recent productions.

The Girl He Couldn't Leave Behind Him, with a cast that will include Hattie Williams, Vincent Serrano, Ernest Lawford, Grace Carlyle, Zelda Sears, Edwin Nicander, George Trader, Eddie Gorman, Anita Roth, Richard Gordon, Edgar Franklin, Grace Johnson, William Danforth, and others, will be given its first production upon any stage at the Apollo Theatre, Atlantic City, to-night. The production will be made under the direction of Charles Frohman.

The Orpheum Players gave a most creditable performance of The Prodigal Son at the Chestnut Street Theatre last week. The entire strength of the company was called into requisition, owing to the large number employed in the cast, which was most satisfactorily selected. This week, The House of a Thousand Candles.

The Queen of the Moulin Rouge played to a big business last week, notwithstanding the strike. It remains this week.

Heartsease is underlined for the Chestnut Street Theatre next week.

The Barrier begins a two weeks' engagement at the Chestnut Street Opera House next week. It was to have been here earlier in the season, but was "bought off," owing to the success of the play then running.

Nanette Comstock rejoins the cast of A Fool There Was at the Garrick to-night, resuming the role of the wife, which she originated.

Dates are now being announced for the annual "benefits" for various employees of different theatres.

Eugenie Blair will come to the Gerard for two weeks, beginning March 28. She will present Infelice, a new play by Margaret Wycherly, the first week, and a dramatization of Owen Davis' novel, The Long Road, the following week.

Kyrle Bellew comes to the Broad in The Builder of Bridges for two weeks, beginning March 28. Marie Tempest in Penelope follows for a like period.

The Three Twins will be at the Forrest after De Wolf Hopper leaves.

The Midnight Sons is the Lyric's booking beginning March 21.

Arnold Daly in a new comedy is expected at the Garrick week beginning March 21. Margaret Anglin in The Awakening of Helene Richie follows him.

Gertrude Hoffman is a headliner who will be seen shortly at Keith's. The Chanteclear Dance will be one of her new offerings.

The Goddess of Liberty, written by Joe Howard, is "making good" at the Walnut. Large and pleased audiences are the rule. It remains for an indefinite period.

Ruth St. Denis repeated her former successes last week in her matinee dances at the Garrick. Her new dance, The Lotus Pond, was given an exquisite mounting.

There were too many "light" plays here last week, most of them musical comedies. It might be well, in these days of combinations, if local managers got together and arranged a more diversified class of attractions.

According to a statement issued by Oscar Hammerstein, O. T. Stotesbury, of Drexel & Co., who holds a $400,000 mortgage on the house, is also prepared to make good during the remainder of the season at the Philadelphia Opera House any deficits which may occur.

Margaret Mackenzie and Zu Zonne, show girls appearing in The Goddess of Liberty at the Walnut, were injured last Tuesday in a mix-up that occurred and in which their taxicab, a street car and a large touring car participated. Miss Mackenzie sustained a slight scalp wound, while it is alleged Miss Zu Zonne's shoulder was dislocated.

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DETROIT.

Good Bills at All Houses—Mabel Hite's New Role a Decided Success.

At the Garrick Feb. 28-5 Mabel Hite was the bright star in a variegated combination of humorous talent, grouped by the experienced hands of Edward W. Townsend and Frank Ward O'Malley. John T. Kelly, "burgomaster of Mount Clemens," and Mike Donlin ranked next to Miss Hite in importance. Mabel Hite made the step gracefully from musical comedy and vaudeville to legitimate comedy. Next week, Frank Daniels in The Belle of Brittany will hold the stage.

Fritzi Scheff played a very unsatisfactory engagement at the Detroit Opera House 28-5. On Tuesday evening she was indisposed. On Wednesday evening she left the co. suddenly for New York. In justice to all concerned, it should be added that Aileen Hodgson stepped into the title-role of The Prima Donna, pleased appreciative audiences and received numerous encores. She proved to be one of the most capable understudies seen in the Middle West in many moons. Rose Stahl in The Chorus Lady 7-9.

At the Temple 28-6 the art of George Beban raised vaudeville from its customary sphere to heights of the legitimate drama. As Pietra Messana in The Sign of the Rose, Mr. Beban proved to be possessed of emotional power seldom seen on the vaudeville stage. He was ably assisted in the playlet by Arthur E. Sprague, Frances Hill, Harold Ekstrom, William J. O'Keefe, Robert Gallard, Bayone Whipple, and Florence Comrad. Taken as a whole, it was an extremely well balanced bill which Manager Moore offered.

In Old Kentucky played its annual engagement at the Lyceum 27-5, and Mildred Johnson proved to be a capable Madge. Next week, Mrs. Wiggs of the Cabbage Patch.

The Black Patti Musical Comedy co. offered A Trip to Africa at the Lafayette 27-5, and excellent attendance responded. Jolly John Larkins was the star comedian.

Arnold's Serenaders occupied the stage of Manager Ward's Cosy Gayety Theatre 27-5, and, needless to add, droll and original Bob Van Osten proved to be two-thirds of the attraction. An unusually well balanced olio included Lewis Alsace and Maxine Lorraine, Annine Hart and Tim Lyons, and Viola Crane. Next week, Queens of the Jardin de Paris.

William's Imperials played a week's engagement at the Avenue 27-5, and proved to be one of the best organizations which this theatre has offered in some time. Harry L. Cooper was the leading comedian. Next week, The Empire Show.

ELYP A. MARONI.

TORONTO.

Clifton Crawford Carried His Audience by Storm—Blanche Bates Applauded.

A week of the merriest of merriment and good humor was the delightful treat afforded to the patrons of the Princess Theatre Feb. 28-5. Charles Dickson's laughable farce, The Three Twins, was the fanmaker, and proved a decided success. Clifton Crawford as the General's uncontrollable son, certainly carried the house by storm with his clever and witty dialogues. On the evening of his first performance, by request, Mr. Crawford recited "Gun Kedin," his former masterwork in vaudeville. His rendering showed that he had not lost any of his past ability as an elocutionist. Daisy Leonese as Tom's sweetheart was quite charming, rendering "Good-Night, Sweetheart," and "Cuddle Up a Little Closer, Lovey Mine," with excellent execution. Mayme Gehrue and chorus in "Yama, Yama Man" were strongly encored. The scenic effects were quite in keeping with the tenor of the play. Anna Held in Miss Innocence.

At the Royal Alexandra David Belasco presented Blanche Bates in The Fighting Hope to A1 business. The play, strongly dramatic, afforded Miss Bates an opportunity to display her excellent dramatic talent as an emotional actress to good effect. Throughout the play interest centered chiefly around her, and few there were who did not applaud sincerely her deserving efforts. Mable Hite in A Certain Party 7-12.

Charley Grapewin in Above the Limit at the Grand was very popular for current week, presenting a play that was not only entertaining, but also highly amusing. In Old Kentucky 7-12.

CHESTER B. IRONSIDE.

DENVER.

William H. Crane at the Broadway—Alta Phipps Popular Here—Other Attractions.

William H. Crane won much favor at the Broadway Feb. 14-19 in Father and the Boys. Robert Edeson in his clever play, A Man's a Man, played to excellent business 21-27. Mr. Edeson was thoroughly delightful and had an admirable co. The Round Up 28-5. The Climax 7-13.

The Old Homestead drew the usual big crowds to the Tabor. The Clansman 27-5.

Alta Phipps, the popular leading woman of the Curtis Theatre Stock co., will be seen as Sapho 27-5.

Two concerts of interest will introduce to Denver Tilly Koenen, the Dutch contralto, and Madame Kirkby-Lunn.

MARY ALKIRE BELL.

BUFFALO.

Margaret Anglin in One of the Seasons's Best Offerings—Vivian Ford Made a Hit.

Blanche Bates in The Fighting Hope drew fair houses to the Teck Feb. 24-26.

Margaret Anglin in The Awakening of Helena Ritchie was at the Star 28-2. This proved one of the most delightful plays of the season and the star was ably supported by an excellent co., including John Findlay, well remembered for his excellent work in Polly of the Circus; George Probert, one of the members in the Shubert Stock co. in days gone by; Eugene Ormonde, Charles Wyngate, Charles Ronan, Sally Williams, Gertrude Swiggert, and Master Raymond Hackett.

The Livid Truth had its premier at the Teck 28. The play is from the pen of Myron Pagan. It failed to make a success and was poorly interpreted.

Rip Van Winkle, with Thomas Jefferson, was at the Lyric 28-5.

The Academy had The Girl and the Detective 28-5. This was the farewell for melodrama at this house, as it is to be converted into a popular price vaudeville and motion picture.

Vivian Ford, a Buffalo girl, scored a tremendous success at Shea's 28-5.

The Runaway Girls, offering The Man from Mayo, was at the Garden 28-5.

Tom McRae, with the big Empire Show, held down the Lafayette 28-5.

P. T. O'CONNOR.

CLEVELAND.

Aileen Hodgson Instead of Fritzi Scheff in The Prima Donna—Coming Attractions.

Anna Held in Miss Innocence was the attraction at the Euclid Avenue Opera Feb. 28-5 and was favored with crowded houses at each performance. Instead of Fritzi Scheff, Aileen Hodgson in The Prima Donna 7-12.

Eugene Walters' play, The Easiest Way, was presented at the Colonial 28-5 by a fine co., with Frances Starr in the lead. French Opera co. of New Orleans in a repertoire of grand opera 7-12.

St. Elmo was the bill of the stock co. at the Prospect 28-5. Sapho 7-12.

Severin De Doya appeared as Pierre of the Plains at the Lyceum 28-5. The Man of the Hour 7-12.

WILLIAM CRASTON.

AROUND VARIOUS CIRCUITS

News Notes of Interest from a Widely Scattered Territory—New Theatres and Attractions Reported for Next Year.

The latest reports from the East, South and Southwest show a general improvement in business, with a scarcity of attractions to fill the theatres. Many new houses are either building or planned, and the outlook for next Fall appears to be brighter than ever. Storms through Texas had a tendency to mar last week's business, although affairs on the whole were satisfactory.

American Theatrical Exchange.

Recent bookings on this circuit for next season through Oklahoma and Texas are: Mlle. Modiste, Little Nemo, The Thief, Happy Hooligan, and McFadden's Flats.

The theatre at Victoria, Texas, will be remodeled during the Summer months and made into a ground floor theatre. It is booked from this office.

The new theatre now in construction at Lake Charles, La., will be called the Arcade, and will have a seating capacity of 1,200. It will be managed by White and Myers, and book exclusively through this office.

The northern part of Texas was caught in the storm which swept that territory last week and hurt business considerably.

Aarons' Associated Theatres.

Harry Doel Parker has secured Joseph Conyer's play, Our New Minister, and will put it out for a Spring tour.

The Traveling Salesman continues drawing big business over this time.

During Lent the Mittenthal Brothers are booking their musical comedy, The Soul Kiss, through Ohio and Michigan.

Buster Brown has lost none of its power, and is one of the biggest drawing cards in one-night stands. Business reported as excellent.

Monte Thompson's attraction, The Man on the Box, which has been giving good satisfaction through Ohio and New York, is booking through West Virginia now.

The Wizard of Wiseland company closes at Lorraine, Ohio, March 18 or 19.

Graustark continues to draw big business, and the return dates are even larger than the original.

C. A. Buri's Southern Circuit, Inc.

In our wide experience covering many years of active association with leading theatrical enterprises, the current season can easily claim the questionable distinction of being the most disastrous, affecting theatrical circuits and legitimate traveling combinations.

Despite the existing depression which can easily be traced to natural causes, we have raised the banner of "optimism" in this office, and opened our books for the season of 1910-1911 with a number of good attractions outlined for our Southern Theatrical circuit.

Messrs. Earhardt and Baxter, managers of the Opera House at Newberry, S. C., announce The Banker's Child company, a good one. Have requested a return date.

Just received word from J. M. Beck, manager of the Anderson Opera House, Anderson, S. C. Prospects are very good for a new theatre in that city to be completed for next season's business.

D. D. Parks, manager of the Gallaway Opera House, Mt. Airy, N. C., advises that he has renewed his lease; also that the Opera House will be remodeled during the Summer.

Routes have been arranged for three traveling stock companies and two vaudeville companies to play this circuit the balance of this season. Local managers in the South have made several requests for this class of attraction, and the open time is just right to give such attractions good booking; each company playing two and three night and week stands.

J. J. Coleman's Circuit.

W. C. Jeffords, who has been the personal representative of W. B. Hays in handling the Fraternal Theatre in Poplar Bluff, Mo., for the past several seasons, will finish out the season in that capacity for the new owner.

Collins and Demy have retired, and W. L. Patrick has bought all the stock of the Milan Auditorium company of Milan, Tenn., and will personally conduct the affairs of that theatre. He will be represented by this circuit.

The Park Theatre, Henderson, Ky., has been bought by Pedley and Burch, and will be handled in conjunction with their circuit, which includes Owensboro, Ky.; Russellville, Ky.; Princeton, Ky.; Olney, Ill. They will be represented by this circuit.

The Opera House at Covington, Tenn., on the Illinois Central Railroad between Dyerburg and Memphis, is now conducted by V. L. Murphy, and will be booked through this office.

W. B. Hays, for years manager and lessee of the Fraternal Opera House, Poplar Bluff, Mo., has retired from the theatrical business. His successor as manager of the theatre has not been definitely settled as yet.

The Auskings-Vance Players will shortly begin a tour through Kentucky.

Harry Scott's The Girl from U. S. A. has been delighting good audiences through Kentucky and Western Tennessee the past week.

Several of the theatres in Mississippi will close about the middle of this month. Attractions have been very few since New Year's.

Jack Gline will send his musical farce-comedy, The Widow Perkins, over this circuit next season.

Gus Hill is booking Happy Hooligan through Mississippi and Louisiana for next season.

Barton and Wiswell will send McFadden's Flats over this circuit next season.

Baker and Castle are arranging the route for Graustark over this circuit for next season.

The Convention Hall, Salina, Kan., the home where all the first-class attractions play, is represented by this office.

Time for Black Patti, through Kentucky, Louisiana, and Mississippi, has been booked for next season through this office.

Northwestern Theatrical Association.

McIntyre and Heath open the new Majestic Theatre, at Reno, Nev., March 20. A. J. Aylesworth will be manager of the new structure, which was built for the town by Senator Nixon.

Mr. Cort has added Reno, Tonopah, and Goldfield to his circuit, and business so far proves very good through this territory.

The Merry Widow, which closed its season at Seattle last week, played to $1,400 on the week.

Savoy Theatre, the new theatre in San Francisco, Cal., is showing excellent returns. The recent attractions having played at this house are: Sis Hopkins, The Virginian, The Spoilers, and Gingerbread Man, all proving drawing attractions and pleasing as well.

Max Figman in Mary Jane's Pa is doing exceptionally good business, and the press speaks so highly of this piece that it will be retained for next season.

M. Reis's Circuit.

The scarcity of attractions still prevails, though business during Lent is exceptionally good on this circuit.

The Yankee Prince, The Barrier, Maude Adams, and Fritzi Scheff are booked on this time.

William A. Brady's new production, Mother, will have its premiere opening next week at the Wieting Opera House, Syracuse, N. Y.

SAN FRANCISCO.

Good Bills Drew Well at All Houses—The Princess Did Well.

Robert Mantell and Booth Russell finished their three weeks' engagement at the Columbia Feb. 26 in a blaze of glory, and on 27 Lombardi Grand Opera co. opened to a very large house in the Butterfly. The repertoire for the week is: Gioconda, Iris, Lucia, Aida, Faust, Trovatore, Cavalleria, Pagliacci, and La Boheme. Prices range from $2.50 to 50 cents.

At the Van Ness McIntyre and Heath revived the old-time admiration by their blackface comedy and a very attractive co. The stars interspersed throughout the Hartl plot a bit of their plantation work of former time, which was very acceptable to their friends of olden days. The co. consists of Julian Rose, Flora Crosby, Thomas Cochrane, Alfred Fischer, Marion Stanley, Fletcher Norton, John H. Pratt, Carrie Reynolds, Jane Burby, Otto Johnson, and a goodly number of adults designated baby boys and baby girls. To follow these stars comes Robert Edeson in A Man's a Man, commencing 7, and the future will see May Robson in The Rejuvenation of Aunt Mary.

The Alcazar's star is not dimmed by the other entertaining attraction, The Two Orphans, having proved as interesting as when first seen. The new generation has come to appreciate this classic of former days. Lillian Birmingham sang the incidental solos. Tess of the D'Urbervilles was the bill, commencing 28.

The Princess did well with Lonesome Town, but the long awaited Merry Widow and the Devil have come to this house; Kolb and Dill still in their zenith, and the return of Maud Berri will add additional attraction to the musical comedy. Percy Bronson is Miss Berri's partner in the dance.

The Savoy made good with The Right of Way for week ending 26, and Mr. Block, the manager, was much gratified at the weekly attendance. The Spoilers opened matinee 27; the leading woman being Edith Elliott.

At the Novelty Florence Roberts and White Whittelsey succeeded with Gloria, and good houses characterized the appreciation shown the joint stars.

It appears as though the city will have to pay the salaries of the firemen, who are placed behind the wings as protection against fire. The managers have refused to pay, and the city and county attorneys have given as their opinions that the managers are justified in their determination.

Maud Allen is expected to return to San Francisco 29, and give four entertainments. This was the dancer's home for many years, having been raised from childhood here.

A. T. BARNETT.

TOLEDO.

Fritzi Scheff Drew One of the Largest Houses of Season—Rachel May Clark Pleased.

At the Valentine The Prima Donna, with Fritzi Scheff and a big co., drew one of the largest audiences of the season Feb. 26. Henri Bernstein's great drama, Israel, with Constance Collier, Edwin Arden, and Graham Browne pleased a large house 1. Otis Skinner 6. Rose Stahl 12.

Mrs. Wiggs of the Cabbage Patch drew good houses at the Lyceum 27-2. Uncle Tom's Cabin 3-5. Rip Van Winkle 6-9.

Dallas Welford in Mr. Hopkinson pleased a fair sized house at the Auditorium 28. Viola Allen 4, 5.

The Little Minister, produced by the Payeen Stock co. at the American 27-5, drew well all week, and proved one of the most popular plays produced by this co. Rachel May Clark as Lady Babbie was very pleasing. William Sullivan, of the Frawley Stock co. at Winnipeg, has signed with the Payeen to play heavies. A Good Fellow will be the bill 6-12.

The Queens of the Jardin De Paris made their first visit at the Empire 27-5. E. M. HERB.

ST. PAUL.

May Robson's Work Appreciated and Applauded—Thurston Pleased.

May Robson in The Rejuvenation of Aunt Mary has pleased large audiences the first half of week Feb. 28-2 at the Metropolitan. The clever farce-comedy and Miss Robson's artistic work cannot be too highly commended. Her support was excellent. Louis Mann balance of week 3-5, and David Warfield 7-12.

At the Grand 28-5 Thurston, the magician, showed wonderful cleverness in his various tricks and played to crowded houses. The slide for life of the Japanese Prime Toko Kishi from gallery to stage was a real thrill producer. Young Buffalo in New York 7-12.

Auditorium: St. Paul Symphony Orchestra and Mrs. Rothwell Wolff, soloist, gave a very successful concert 1. GLENN A. MORTON.

INDIANAPOLIS.

The Murat Opened Under Most Favorable Conditions—Gossip.

Fritzi Scheff, who appeared here for the first time, was welcomed by two large, enthusiastic audiences at English's in The Prima Donna Feb. 27, 28. Next to the star, who fully realized expectations as a singer and actress, John E. Hazzard easily carried off the honors. Although much interest centered in the production of The Awakening of Helena Richie by Margaret Anglin and a splendid co. 24-26, the attendance was not what it should have been. Miss Anglin's praiseworthy portrayal of Helena Richie and Raymond Hackett's childish and natural acting as little David charmed. John Findlay as Dr. Lavender, Charles Wingate as Dr. King, George Probert as Sam Wright, Eugene Ormond as Lloyd Pryor, Charles Rowan as Benjamin Wright, Gertrude Swiggett as Sarah, and Sally Williams as Martha King rounded out a perfect cast.

The thirtieth annual minstrels given by the local lodge of Elks, No. 13, at English's 28-2, was a great success, opening to a packed house. Sophie Tucker and Joseph Sheehan, the well-known tenor, who were on the Colonial bill and appeared by the courtesy of the Colonial management, aroused the greatest enthusiasm by their widely different styles of singing. The performance ended with a "toast to our absent members," proposed by Harry Wallace, exalted ruler, which was drunk standing, while the lodge members sang "Auld Lang Syne."

Eva Tanguay in The Follies of 1909 3-5. The Love Cure 6, 9. John Drew in Inconstant 10, 11, 12.

The long and eagerly expected opening of the Shubert theatre, the Murat, the new home and playhouse of Murat Temple, Ancient Arabic Order of Nobles of the Mystic Shrine, at the corner of New Jersey and Michigan streets, opened in a blaze of glory 28 with James T. Powers and co. in Havana. The initial performance was given exclusively for the Shriners and their families, and by actual count 1,941 persons were present, which is regarded as the largest attendance at a theatrical production in the history of Indianapolis. Out of town members of the local temple were present from Greenfield, Terre Haute, Marion, Evansville, Ft. Wayne and Chicago. The audience was a brilliant one, with the many handsome gowns worn by the ladies and the Shriners in evening dress, set off by the red fes of the order. Following the performance, which was delightful, supper was served at the German house to the directors of the temple association, the building and entertainment committees, the past potentates and the following guests: James T. Powers, Edith Decker, and Geraldine Malone, of the Havana co.; J. J. Shubert, Mr. Millet, Manager Blumberg, and Representative Cox. On the following night, 1, the theatre was open to the public, with a large, enthusiastic audience in attendance. Havana remains for the week and will be followed by William Faversham in Herod and The Winding Way, a new play written by Charles B. Sommers, of this city.

The Man of the Hour, seen here for the first time at popular prices, attracted good houses at the Park 24-26 and proved one of the several high-class productions offered at this house this season. Fluffy Ruffles, with Florence Gear in the title-role, pleased 28-2. The Heart of Alaska 3-5. The Lion and the Mouse 7-12. The Newlyweds and Their Baby 14-16 (return).

Creatore and his band of fifty musicians, who made his vaudeville debut at the Grand 28-5, was the biggest headliner of the season and drew large to capacity houses. The Anderson-Ziegler Co., who control the Grand, the Columbia in Cincinnati and the Mary Anderson in Louisville, have engaged the famous bandmaster for a week each in their other houses.

Sophie Tucker, who appeared at the Colonial just before the holidays and endeared herself to the Indianapolis public by singing at clubs and different cafes, turning in over $500 thus earned to the Star Santa Claus Fund, played a return engagement 28-5 and aroused the greatest enthusiasm throughout the week. Miss Tucker is the most popular entertainer seen at the Colonial this season.

Bert Young, who has long been connected with the Anderson-Ziegler Co., arrived from the New York Hippodrome, with which he has been connected, to take charge of the Majestic, which opened 28 with vaudeville and moving pictures at popular prices, 10-20-25 cents for a two hours' entertainment. There will be a change of pictures daily. The opening bill includes Fred Morton, Varin and Burr, Wheelock and Hay, Olga Lorraine, and four pictures. The Forepaugh Stock co. closed at this house 26, after a three years' career.

J. J. Shubert, who was here in the interests of the new Shubert house, the Murat, closed a contract with Fritzi Scheff 25, who was playing an engagement at English's whereby she passes under the Shubert management for a period of years, starting next season. Negotiations to this end were started several weeks ago and a tentative agreement had been drawn up, but the matter had been deferred until Mr. Shubert's arrivel in Indianapolis 22.

An exquisitely appointed pink rose luncheon was given 25 by Mrs. John N. Carey and three daughters in honor of Margaret Anglin and her sister, Aileen Anglin. Among the guests was Mrs. Walter Hale (Louise Closser), who is visiting her mother here, and a group of the season's debutantes. The luncheon was followed by a small tea later in the afternoon for the younger set.

Twenty-four members of the Strut and Fret Society, the dramatic club of Indiana University at Bloomington, came to the city 24 for their annual dinner at the University Club. Following the dinner, which was informal, the members attended Margaret Anglin's opening performance of The Awakening of Helena Richie.

PEARL KIRKWOOD.

SPRINGFIELD, MASS.

George Evans Among Old Friends—Bills of the Week and Coming Attractions.

Cohan and Harris' Minstrels, with the only George Evans, met their friends again Feb. 25, 26 at the Court Square and pleased. One of the finest performances of the season was that of The House Next Door, with J. E. Dodson, Herbert Standing, Frank Losee and a fine supporting co. The house was not as full as it should have been, but everyone who went told their friends what they missed, so a revisit would be a filler. Coming is Frederic Thompson's new production, Waste, 7-9. Under Southern Skies 12. William Norris in Play Ball 14-16. A Gentleman from Mississippi 21-23.

The Gilmore had the Mardi Gras Beauties 28-2, and one of the St. Elmo cos. 5.

EDWIN DWIGHT.

KANSAS CITY.

Alice Dovey Accorded Many Encores—The Boyd to Be the Home of a Stock Company.

Kansas City has voted Lew Fields and his Old Dutch co. quite the "classiest" musical comedy offering of the season, and this in face of the fact that some very fine productions in this line have been seen here during the year. This organization was seen at the Shubert Feb. 28-5, playing to practically capacity business at every performance. The star was even funnier than before, and the laughs and applause he received attested strongly to his popularity. Alice Dovey, who played the part of his daughter, shared honors with him, her several songs winning encore after encore. John E. Henshaw scored heavily, too, while Ada Lewis, Charles Judel, George Leon Moore, Eva Davenport, John Runny, and Vernon Castle are other principals, all pleasing immensely. The French dancers, Fleuretta and Hortense, and the Russian dancers, Olga and Allen, also came in for enthusiastic applause for their clever performances. Wilton Lackaye in The Battle 6-12.

The Willis Wood had The Land of Nod for one night 27, just to fill in a Sunday night date, and played to a large and well pleased audience. Anna McNabb and Neil McNeil headed a very clever co. in the presentation of the piece and were well received.

William H. Crane, in Father and the Boys, played a half week engagement at the Willis Wood, beginning 28, and although seen here in the same play last season, was most enthusiastically received by good attendance. Mr. Crane, however, is always welcome, no matter what his vehicle may be. The co. was, in the main, the same as last season, while the production is well kept up in all departments. Mr. Crane was a decided hit, as usual, from curtain to curtain, and had most capable assistance. Margaret Dale still plays Bessie Brayton and pleased immensely. Grace Van Studdiford 3-5.

The Goddess of Liberty held the boards at the Grand 27-5, playing to one of the biggest weeks of the season at this popular theatre. The attraction was one of the best of that prolific trio, Adams, Hough and Howard, and presented, as it was, by an excellent co., was a decided hit. Sallie Fisher and George Parsons featured in the production, the former scoring heavily in her several vocal numbers, while the latter proved extremely amusing. David Higgins in His Last Dollar 6-12.

Human Hearts, one of the most popular of the Gillies' annual offerings, was the bill 27-5, playing to the usual big business. Eugene Phillips as Tom Logan and Louise James as Ruth Larkins were excellent in the leading roles, and were supported by a capable co. In Wyoming 6-12.

The Avenue Girls at the Century 27-5, opened to two big Sunday audiences and found ready favor. Two good burlesques and some clever specialty acts formed an entertaining bill. New Century Girls 6-12.

The Gayety had The Parisian Widows 27-5, playing to a very satisfactory week's business. The co. was an unusually clever organization, with some new and original ideas of entertainment in the burlesque line and an attractive list of vaudeville numbers.

The St. Louis Symphony Orchestra gave their last concert of the season at the Willis Wood the afternoon of 1 to a large and very appreciative audience. Conductor Max Zach and his musicians were given a rousing "send off" with many expressions of regret that the concert was finished.

Manager O. D. Woodward, of the Willis Wood, left 1 for Omaha to be present at the opening of the new Brandeis Theatre in Omaha, the latest addition to the Woodward and Burgess string. The combination attractions will in future be played in this theatre, while the Boyd, so long the home of the leading attractions in Omaha, will be devoted to stock.

D. KEEDY CAMPBELL.

LOS ANGELES.

A Most Satisfactory Week's Business Recorded—Praise for Myrtle Dingwall.

A review of the past week Feb. 21-26 shows unabated interest in matters dramatic, and undiminished attendance at the numerous playhouses, and all of this, notwithstanding the Lenten season and the counter attraction of the gorgeous automobile show, under the auspices of the licensed dealers. And by the bye, this exhibit of motors was, perhaps, the most lavish ever displayed west of New York city.

The Lambardi Grand Opera co. finished a very successful week's run at the Mason 21-26, having sung La Gioconda, Il Trovatore, Lucia, the double bill and two performances of Madam Butterfly. This latter opera was most satisfyingly staged and sung, and could have been easily run for the entire week. One splendid feature to be mentioned is the capital work of the large orchestra under the baton of Guerrieri. Many new soloists have been added to the list; the chorus work was greatly improved, and the general scenic equipment more artistically prepared. Financially the engagement was a success. Robert Mantell comes 28 for a week's engagement in Shakespearean plays.

At the Burbank Cameo Kirby finished a fortnight's most successful run, and commencing 27 Sweet Kitty Bellairs will be the bill; it will be produced under the personal direction of Frederick Belasco, and a most stupendous production is promised.

Rose Melville in Sis Hopkins paid her regular annual visit to the Majestic 20-26, and not for one moment was there a lack of demand for seats. Many and many times have we had this pleasure, and it still is a winner. Commencing 27 and for the week comes Smiles in Wine, Woman and Song.

Ferris Hartman and his co. at the Grand was seen and heard to splendid advantage 20-26 in When Johnny Comes Marching Home. Catherine Edmond, the late prima donna, has given up her position with the co., and as her successor, Myrtle Dingwall, will fill the leading soprano roles. Miss Dingwall is a Los Angeles girl, who a couple of years past developed a liking for the stage and opera so accordingly attached herself with a local co., playing at the Auditorium at about that time; afterward she joined the Hartman forces, going to San Francisco, and by cleverness and perseverance has pushed her way to the front rank. The Amber will be the bill for the coming week.

The Man of the Hour, which has enjoyed four weeks of heavy patronage at the Belasco, will enter its fifth week, beginning 28. The production is an exceedingly clever one, and every member of the splendid organization is receiving his and her share of unstinted praise.

DON W. CARLTON.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

The violent attack on motion picture theatres by Judge O'Sullivan in General Sessions last week indicates that something must be wrong with the learned gentleman's knowledge of present-day picture houses. The violence of his language is anything but judicial, but would no doubt be modified were he to give the matter adequate personal investigation. In sentencing a worthless scoundrel convicted of a nameless crime against a young girl, the judge says:

There are no snares for the catching and bringing of young girls down to the level of infamy and shame like the moving picture shows. It is time that the mothers and fathers in this city learned that these shows are dens of iniquity, where their children may be ruined. Unfortunately the law cannot take the place of parents. At present no child under the age of sixteen can enter one of these places unless accompanied by a parent or guardian. That age limit might be increased, but the law cannot protect young girls from the human dogs and scoundrels who infest these moving picture shows.

There are times when the sentence of the law should be such as to give warning to others who are inclined to the commission of like offenses. I take this opportunity of saying to the fathers and mothers in this city that there are no dens of iniquity in which their children may be lost to them forever so completely as in these shows.

* * * *

No doubt the convicted man deserved all he got and more, but why bear down so extravagantly on the inoffensive picture shows? Criminals like the one sentenced by Judge O'Sullivan are liable to be found in any walk of life. They are apt to turn up any place where crowds congregate. They have been found in churches and perhaps they may even lurk within court-house walls. Wherever discovered they are vipers to be suppressed, but just how they are bred or encouraged particularly by motion picture shows this writer must confess his inability to see. If Judge O'Sullivan knows he should make the knowledge public in the interest of humanity. By the reasoning of the judge, so far as we may gather from his utterance above, young people would be denied all amusements where crowds congregate—the seashore, Summer parks, dances, ball games, lectures and so on. Judge O'Sullivan has been misled.

* * * *

Off in another part of the country—to be exact, Cleveland, Ohio—somebody who has the uplift fever and has it badly has discovered again that pictures are full of scenes of violence and crime, and that these things threaten our rising generation in an appalling manner. Sober consideration will modify the terrors that these good people affect to experience. The juvenile mind is not so susceptible as they imagine. If it were, the tales of bloodshed and depravity which children can read any day in the newspapers would turn them all into degenerates and criminals. They read of bloodshed and crime in their Bibles and their school histories. They have been seeing printed pictures of similar nature ever since there was a printing press. They are told of Jack the Giant Killer and the terrible Bluebeard as they sit on their mothers' knees. Really there should be some limit to the distorted fears of the Miss Nancys who are occasionally getting themselves into print because the picture shows have suddenly become so popular as a public amusement. Let them cheer up. The pictures are all right. They are teaching literature, the customs and ways of different countries, history, and many other valuable things that could not be learned so well in any other way. Above all, they are frequently inculcating sentiments of right and justice in the minds of old and young in a way that printed books or papers or even the spoken word of teachers, lecturers or preachers can never hope to approach. Motion pictures are a power for good, not for evil.

* * * *

In discussing the opportunities that exist for improvement of motion picture conditions, the matter of film exhibition deserves serious attention. Wise house managers may be depended upon to see that all films are properly run, but all managers are not wise. Those who are thoughtless of the future and who can see no further ahead than the immediate money at the door are apt to hurry their films and destroy their effect. Argument and expostulation have no influence upon this class of managers. There is only one way to cure them of the habit, and that is coercion. This writer has no information as to the extent to which the Licensed manufacturers contemplate exercising the control they have over the films they are issuing, but he believes that they would be justified in requiring all users of Licensed films to exhibit them properly or not at all. There would no doubt go up loud complaints of unwarranted oppression if regulations of this sort should ever be put into operation, but reflection will convince any fair-minded person that the complaints would be unwarranted. The films are not sold. They are rented, and the owners have an undeniable right to stipulate how they shall be exhibited. It is not only their right but it is their duty to insist that the exhibition shall not be of a character to injure the reputation of the film or of the manufacturer who issues the film. As was pointed out in this department some time ago, the same principle applies here as in the case of the owner of a copyrighted play who stipulates that the manager shall give it adequate production.

* * * *

Another point for consideration and one which we may expect to see taken up seriously before long, is the modification of the practice of changing reels every day. It is difficult to see where the motion picture theatres gain anything by daily changes. There are some neighborhood houses, perhaps, that have patrons who come daily, but it is doubtful if these constitute any considerable proportion of the attendance, and it is probable that they would be more than offset by the attendance of extra patrons who might be drawn to the houses through feature films run long enough to attract special attention. In large houses where vaudeville is included in the entertainment, the acts are run usually a week, sometimes three days, and never less than two days. These same houses, at least in New York, change reels every day. Why? This is a question no one can answer. The vaudeville acts appearing at this class of houses are not of a grade to attract people to see them more than once. Often, once is one too many. The people who attend are not likely to come back until there is a change of vaudeville bills. If they do, they must be rare examples of the motion picture fan. The question may therefore be repeated: Why do managers of these houses change the pictures daily? Would they not do better by running a better selection of films, featuring them strongly and changing them when they change their vaudeville acts? If daily changes of films were done away with altogether, it would at once solve the problem of competing houses being obliged to run the same subjects, and it would solve a number of other problems that have been bothering thoughtful picture men for a long time.

* * * *

MIRROR reviews of moving pictures are frequently quoted in local newspapers in announcing new films for exhibition in the picture theatres of their towns. THE MIRROR correspondent in Alpena, Mich., writes to inquire if this paper has any objection to such quotations. Most assuredly not. Managers and newspapers may go as far as they like in quoting from THE MIRROR so long as they give credit and quote correctly. The correspondent adds the pleasing information that "I notice that every time they quote THE MIRROR they have crowded houses." Here would appear to be a pointer for other managers. MIRROR reviews evidently carry weight. THE SPECTATOR.

Reviews of Licensed Films

The Final Settlement (Biograph, Feb. 28).—This film is a strong one and is made stronger by the excellent acting of the Biograph players. It is a story of the woods. A young girl is loved by a young woodsman and is in love with him until she learns that he is a hard drinker. Then she transfers her affections to another woodman, whom she marries. Five years later the hard drinker, who has been wandering in other parts without improvement in his character, returns, meets the husband and strikes him. The husband does not give us an exhibition of the usual woodman's conduct in such a contingency. He fails to resent the blow on the spot, but he makes up for this later by challenging his assailant to a duel. The hard drinker in the meantime has been to the other man's house with a companion for the purpose of robbing it, but has walked out without the money that was discovered because he recognized his old sweetheart and learned for the first time that she was married to his enemy. Under the spell of his old love he resolves on a remarkable sacrifice when challenged to the duel. He removes the bullets from the cartridges in his revolver and thus fights with blanks, falling at the first exchange of shots. The story ends rather weakly with the victorious husband back at home with his wife and child.

The Ranger and the Girl (Lubin, Feb. 28).—Very good acting makes this story interesting, regardless of weak points in the plot. The events are supposed to take place on the Mexican border. A family of smugglers have brought contraband across the line and they secrete it in an old open well. The smuggler's daughter meets the leader of a party of Texas Rangers and they fall in love with each other. He accompanies her home and at the well his hat falls in. She is not aware that the contraband goods are in the well and is about to help him recover the hat when the father and brother interpose. Their strange efforts to dissuade the officer from going down after his hat cause him to be suspicious. If one of the smugglers had volunteered to get the hat himself the trouble would have been averted, but the picture story would have ended. So this very natural solution is overlooked and the officer goes away bareheaded. But he returns to investigate and is captured by the smuggler and his son, who carry him off, tied to a horse, to murder him. The girl gives pursuit and, with the Ranger's companions, overtakes the murderous pair in time to prevent the crime by shooting her father and brother in their gun arms. The other Rangers do not live up to their reputation in this scene, for they permit the two wounded men to escape. The girl offers herself as prisoner if the officers will refrain from pursuit, and as love is stronger than duty—in this case—the head Ranger accepts the girl.

Joseph Sold to His Brethren (Pathe, Feb. 28).—This biblical film telling of Joseph's captivity after being sold by his jealous brothers, is ably acted and should prove a strong feature, especially for Sunday exhibition. Joseph's success after winning the favor of Pharaoh, his cornering of the wheat market as told in Holy Writ and his sale of the grain to the impoverished people are clearly depicted. Then follows the arrival of his brothers and his journey to meet his aged father after he has learned how the feeble old man has cherished his memory. The picture ends with Joseph's brothers bowing in submission to his superiority.

Mica Mining (Pathe, Feb. 28).—This colored industrial film tells in a very attractive way of mica mining in the Ullugurs Mountains. The scenic views are magnificent, the path to the mines leading up rocky heights of singular grandeur and beauty.

Industries of Southern California (Selig, Feb. 28).—This film is of very great interest, showing some of the singular industries of the "great and glorious" State of the Pacific Coast. A pigeon farm, an ostrich farm and an alligator farm are illustrated. Of these the alligator farm is the most novel, not to say astonishing. The keeper is seen handling the great reptiles with the utmost freedom, slapping and shoving them about like so many harmless dogs. To show his remarkable influence over them he hypnotizes one, after the manner in which chickens are controlled. The scenes at the ostrich farm are also very complete, the views of the great birds and the beautiful plumage being extremely satisfactory.

Hanson's Folly (Edison, March 1).—This film adaptation from the Richard Harding Davis novel of the same name makes an exceedingly interesting motion picture, and it is well produced with excellent acting. It is, however, a little confusing in one part where two holdups are planned to take place in nearby localities. The confusion, however, is only momentary. The highway where one of the holdups occurs appears a little advanced in civilization to agree well with the supposed proximity to a frontier army post. Hanson is an army officer of the daredevil sort, who makes a bet that he can hold up the stage coach with a pair of shears as his only weapon. The bet is made at the post trader's store, where Hanson has been making love with the trader's daughter. The trader is in reality a highwayman for the arrest of whom a reward has been offered. He overhears the bet and, disguising himself similarly to the larking Hanson, sets out after him to hold up the paymaster who has just been reported as on his way to the post. Hanson succeeds in his fake holdup and the trader is equally successful, but kills the paymaster's driver. The result is that Hanson is charged with both deeds and is arrested. The trader's daughter, however, discovers that there were two disguised men who left the store that night. Both had used bandana handkerchiefs for masks and in cutting holes for the eyes had cut out pieces on the floor. This and other clues point to her father and she tells Hanson, who from his love for her is inclined to shoulder the blame, but the father refuses to have it that way. He prevents Hanson from committing his final folly and then goes out and shoots himself as the best solution of the problem.

An Eye for an Eye (Vitagraph, March 1).—This tragic film ends in a killing for revenge, but it is a logical killing and might well have occurred in real life, although the murder that precedes it is not quite as convincing in its execution as it should be for consistency's sake. However, this particular is no drawback to the story, which is a gripping one, acted with the well-known Vitagraph skill. The young wife of an old Italian workman runs away with a young lover and they come to America. The young fellow soon becomes tired of the woman and commences flirting with a girl in an Italian restaurant in New York. The neglected woman follows him and protests, whereupon he seizes her by the throat and chokes her, then making his escape. At this moment the husband, who has followed from Italy, enters and recognizes his wife. He carries her to her room, where she dies in his arms. It would seem that if the strangulation had been fatal death should have followed at once. When the lover enters the room a few minutes later the husband strangles him, even as the lover had strangled his helpless victim a short time before. One other point in the picture calls for critical comment, although it is a fault that is frequently noted in the films of all other makers. When the lover enters the woman's house before the elopement he walks past the dozing husband without seeing him, a thing that never could have happened in real life. The blissful ignorance that motion picture actors so often display regarding the proximity of other characters is one of the mysteries of picture playing that puzzles spectators, and the Vitagraph company, being generally so skilled in its work, should be among the first to correct this fault.

The Vale of Aude (Gaumont, March 1).—This scenic and travel picture is of striking beauty, both on account of the superb photography and by reason of the beautiful scenes that are shown. Aude is a province of France, famed for its picturesque spots, and this film, taken from a moving train, shows them off to the best advantage.

The Plucky Suitor (Gaumont, March 1).—This comedy film has a number of laughs in it, although the plot is not one of any great novelty or ingenuity. A young poet receives word from his sweetheart that her father wants her to marry another man and if he wants her he must get busy. Being a poet his pockets are empty and all he can scrape together is two francs, with one of which he buys violets for the girl, investing the remaining coin in a lottery ticket. When he arrives at the girl's house he finds his rich rival there ahead of him. Nevertheless he boldly presses his suit, and when asked to show his means for supporting a wife he produces a poem and his lottery ticket. As a result he is kicked out, and on crawling back in through a window is soused in a bathtub and again ejected. But as luck will have it

(Continued on page 17.)

A PECULIAR DISTINCTION.

The above is a picture of the most Eastern theatre in the United States. It is the Acme, motion picture house, located at Eastport, Me., Wilbur A. Shea, manager.

FRANKENSTEIN FILM.

A Notable Production Promised by the Edison Company—Other Notes.

Frankenstein, which will be released March 18 by the Edison Company, is a liberal adaptation of Mrs. Shelley's famous story under that title. The actually repulsive situations in the original version have been carefully eliminated in its visualized form, so that there is no possibility of its shocking any portion of an audience; but the dramatic strength of this gruesome story clings to its dramatization, and it is said that no film has ever been released that can surpass it in power to fascinate an audience. The scene in the laboratory in which the monster seemed to gradually assume human semblance is declared to be the most remarkable ever committed to a film.

In Fruit Growing, Grand Valley, Colo., the Edison Company has produced a film which, in addition to serving as a pleasing relief to any audience from the conventional run of subjects, will undoubtedly win the admiration of the many educators throughout the country who are just now agitating the movement for the introduction of educational films in the public schools. The film is splendidly conceived and assembled.

E. W. Townsend's latest contribution to Edison films will be released March 25. It is a dramatic subject, entitled The Suit Case Mystery.

"Don Fulano," the world's greatest living educated horse, which recently won favor in An Equine Hero, will make his next appearance at an early date in a film entitled Bradford's Claim, in which it is said his work is even more remarkable than in the first subject.

Among the subjects slated by the Edison Company for an earlier release are Michael Strogoff, Jules Verne's great story of the exciting adventures of a faithful courier of the Czar, and Her First Appearance, especially prepared by Richard Harding Davis.

Through the courtesy of H. A. Daniels, the popular manager, a demonstration of the New Model "B" Kinetoscope was given at Keith's Hippodrome, Cleveland, Ohio, on Feb. 23. Over two hundred invitations were sent out to exhibitors in and about Cleveland, and the attendance was most gratifying. Arrangements for the demonstration were made by E. Mandelbaum, of the Lake Shore Film and Supply Company, which exchange, as well as the United Film Exchange, was represented. E. B. Baily, of the Montana Film Exchange, was also among those present. As a result of the demonstration the Edison Company, through its representative, received a number of good orders.

KALEM FEATURES.

Building a Blockhouse for Indian Pictures—Coming Releases.

The Kalem Company's 500-acre tract of studio land where Indian and frontier pictures are now being made is proving its value in many ways. The land is so broken and varied in character that almost any atmosphere desired may be found readily. A blockhouse of the exact type employed by the early settlers, notably during the French and Indian War, is being erected for use in coming films. Kalem Indian pictures will no doubt have a historical as well as a thrillingly dramatic value.

Among coming releases announced by the Kalem Company are the following: The Seminole's Trust, Wednesday, March 16, Indian drama; The Enchanted Castle, Friday, March 18, unique comedy; Red Hawk's Last Raid, Indian war drama; The Wanderers, beautiful drama; The Girl and the Bandit, strong drama; The Railway Mail Clerk, sensational drama; Lo! the Poor Indian, sensational drama.

REVIEWS OF LICENSED FILMS.

(Continued from page 16.)

his ticket wins the grand prize, and the girl's parents are then glad enough to accept him.

The Violin Maker of Cremona (Pathe, March 2).—It is seldom, indeed, that we see a stronger, better acted and produced dramatic picture than this one. The story has been covered before and wonderfully well covered by the Biograph Company, but the Pathe version is so good that it is just as welcome as it would have been were the subject entirely new to pictures. The story of the poor, crippled violin maker who wins in the competition for the best violin in Cremona, but who endeavors unsuccessfully to throw the prize to his rival, because the girl they both love prefers the latter, is told with different details by the Pathe players, but the essential plot is the same. In the Pathe version the story is taken up at an earlier stage, showing how the cripple comes to be at work with his rival in love in the shop of the same master maker. The exchanging of the violins by which the cripple seeks to deceive the judges, and the rival lover thwarts the scheme by changing them back, thinking that he himself will practice deception, is differently managed in the Pathe version, the girl assisting the lover to make the exchange. Again at the end, when the cripple in the Biograph story smashes his victorious violin so that his rival may gain the medal and the girl, the Pathe version merely has the cripple resign in favor of the other, which lacks probability. The film is one, however, that should live long in motion pictures.

Rags, Old Iron (Essanay, March 2).—Lively and full of laughing points, but in no way subtle, this little farce will be found very pleasing for average picture patrons. Two bad boys deceive a junk dealer by selling him a bag of rags, in which one of the boys is concealed to add to the weight. After some mishap the boys escape from the ragman and go to a moving picture show, where they see a vaudeville act and a short moving picture in which a newly married couple is shown as extremely loving the first day, but very quarrelsome six weeks later. After the show the two boys are put out and narrowly escape being captured by the ragman.

The Egg Trust (Essanay, March 2).—This is a very timely subject and its satirical character is not without considerable wit. We are first shown the interior of a number of hen houses, where the hens are laying eggs at the rate of one a minute for each hen. This is to illustrate the supply. Then we see the trust buyers at work and the eggs being conveyed to cold storage, guarded by a squad of soldiers. In the storage plant we see cases of eggs marked for various years and every once in a while one of the eggs explodes. Following this scene we see the trust magnates at a gorgeous dinner, which ends with their worship of their god, a huge egg surmounted by a chicken, while close by the common people are paying fabulous prices for eggs. The picture should prove a hit.

From Beyond the Seas (Urban, March 2).—Excellent acting and fine scenic backgrounds make this rather commonplace story one of considerable interest. A young lover goes rowing in a boat and the craft sinks, leaving him to drown, but for the passing of a steamship which is bound for South America. The rescued man is thus carried away, unknown to his sweetheart, who mourns him for dead, and finally consents to marry another young man. But the wanderer gets back in time to meet the wedding party and prevent the marriage.

Baby Het (Urban, March 2).—This picture of a little girl playing a number of cut and dried pranks would be more pleasing if she were not so obviously doing whatever the director is telling her to do, and if the pranks were not so impossible. She pours ink into the milk pail and the policeman drinks from the mess. She paints her face and her mother thinks she is sick, and sends for the doctor. She pours the contents of the goldfish jar into the doctor's high hat and he puts the hat on before discovering the trick. She does a number of other things of a similar nature, but doesn't do them well enough to warrant the film that is devoted to the picture.

The Wrestling Match (Pathe, March 2).—The short subject finishes the reel devoted to The Violin Maker of Cremona. It shows two professional wrestlers in a bout at catch-as-catch-can. Considerable skill is exhibited by both men, but the bout is obviously an exhibition affair.

The Newlyweds (Biograph, March 3).—A spectator at the Union Square sitting near the writer of this review made the remark at the conclusion of this film: "The best and funniest picture I ever saw." The opinion seems in many respects to be warranted. No film that can now be recalled is more consistently humorous in story and certainly there was never one more naturally acted, even by the Biograph players. These two points—logical, humor and natural acting—strike at the root of the film's success—the complete impression of reality in picturing a really funny story that is wholly logical, even when most extravagant. Not once did a character forget himself and play at the camera or appear to talk to the spectators. If one had, it would have weakened the picture by just that much, as this reviewer has frequently pointed out. The story tells of a young man who is jilted by his girl, joins an anti-marriage club and goes away for a trip to forget his troubles; also of a young woman whose lover goes back on her and who goes on a journey for the same purpose. They both happen to come home on the same train and, though strangers, are obliged in the crowded car to occupy the same seat. Now, the young man previous to boarding the train had collided with a little girl who was carrying home a paper bag of rice. The bag had bursted and the child in her petulance had thrown some of the contents on the young man, a few grains lodging on the rim of his hat. On the train a wag among the passengers notices the grains of rice and soon every passenger on the car is joyfully convinced that the young couple is newly married. They congratulate them and joke them and the more the two protest that they are strangers the more convinced the passengers are that they are shamming. Near the home town a member of the anti-marriage club boards the train and is told of the supposed newlyweds. He joins in his congratulations, ignoring all denials, and at the first station wires his friends at home that their friend is a backslider and is on his way home with his bride. The boys are enjoined to meet the couple at the depot in proper style—and they do. They are there with bells on. They have banners painted and they have a buggy for the bride, with a mule to draw it. The struggling girl is forced into the vehicle and the young chap is put astride the mule and thus the procession proceeds to the girl's home, where it is discovered that they are not newlyweds at all. In the end, however, they agree to marry, thus retaining the valuable wedding presents that are sent them.

The Millionaire's Adventure (Lubin, March 5).—This is a good comedy drama and

BIOGRAPH FILMS

Trade Mark — Trade Mark

Released March 7, 1910

THE THREAD OF DESTINY

A Story of the Old Southwest

There is always a fascination in scenes of a Latin-American type, and in this Biograph subject are shown a succession of Southern Californian views that are decidedly picturesque, at the same time unfolding a most interesting story of the lands of the old Missions. The orphan girl of San Gabriel meets and is attracted by a Spanish stranger. The Spaniard later is falsely accused of cheating at cards, and would have suffered lynching had it not been for the girl's ruse, who not only saves his life but yields to his pleading and becomes his bride. The last scene shows them leaving the old mission at twilight after the old priest has made them one.

Approximate length, 977 feet.

Released March 10, 1910

IN OLD CALIFORNIA

A Romance of the Spanish Dominion

The story told in this Biograph subject is of the early days of Southern California before and after Mexican independence was proclaimed. A young Mexican girl rejects her Spanish suitor in favor of a handsome young Mexican troubadour only to rue it, for her husband proves to be a disreputable wretch. Twenty years later we find her in profound distress as to the future of her young son. The father's conduct being anything but exemplary, she intercedes with her former sweetheart, who is now Governor, and he takes him into his army. Here the blood of the father is evident in the son, for he is a born profligate. Still, the Governor keeps this from the mother, who dies believing her son a hero.

Approximate length, 991 feet.

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it is very well acted, being natural and realistic, without being in the least overdone. A country girl, whose father abuses her, runs away from home disguised as a boy in her brother's clothes. She starts to beat her way in a freight car, but is thrown out by the train men. Another supposed tramp comes to her rescue and they become friends. This tramp is the millionaire, who has bet a friend that he can beat his way as a tramp without money for a month. There is one inconsistency in the man's make-up. He glues whiskers on his face at the start and they remain on for the entire month without the girl ever discovering their falseness. One wonders how he managed to shave or what became of the growing beard underneath. Better to have left off the false beard, as the real face was as appropriate to a box car as to a parlor. The two beat their way by the man playing a violin and the girl singing and eventually arrive back in time to win the bet. Then the millionaire discovers for the first time that his companion is a girl and marries her.

Sam'l of Posen (Selig, March 3).—This film is one of the most notable of recent releases because it is an authorized adaptation from a prominent stage success and the chief part is played by the actor who originally made the part famous. M. B. Curtis, as Sam'l of Posen, plays the part with all his old time stage effectiveness, but this reviewer is unable to grow enthusiastic over the picture on that account. In fact, there is too much the appearance of stage work about Mr. Curtis, especially toward the end. However, the film will no doubt prove popular and is strongly interesting. The story of the play is well known. In the film version we see Sam'l start for America, where he becomes a street vendor and makes a friend of the wealthy jeweler's son by returning the latter's lost pocketbook. Then he sends for Rebecca, gets her a job as clerk in the jewelry store, is himself hired as porter and discovers the robbery of the safe by the junior partner, who runs off with one of the girl clerks and is traced to Europe by the faithful Sam'l, the diamonds being recovered. Sam'l's start in life for himself in his own store, where he fakes a "fire sale" and grows rich, going home to Posen on a visit, ends the film.

At the Eleventh Hour (Edison, March 4).—There is a powerful situation in this film, strongly handled, excepting for a few minor weak points in the framework of the story. However, these are not sufficiently prominent to injure the picture seriously as a whole, and the general effect of the production is most impressive. A Governor of a State drives his boy from home because the young fellow comes in drunk and is caught in the act of going through the parental safe. At a later period he is informed by the warden of the penitentiary that a convicted murderer, who is to be executed at 11 o'clock that day, has been identified from marks on his clothing as the Governor's son. The Governor's first impulse on receipt of this startling news is to pardon the criminal. One would have thought he would have satisfied himself first that the identification was correct. The Governor's next impulse is to let the law take its course, and he so notifies the warden. We are now treated to a view of the distressed father alone in his office while the hands of the clock approach the fatal hour. His struggle between fatherly love and official duty is strongly displayed. He sees visions of his boy as a child, his dead wife appealing for mercy and of Justice calling him to be true to his office. These are supposed to be visions of his mind, but sometimes he assumes theatrical poses as though looking at actual apparitions. At the last moment, when he has fallen unconscious the son himself arrives, followed by a message from the warden that the identification was a mistake. When the father recovers consciousness he sees his son alive standing before him and folds him in his arms.

The Man Under the Bed (Edison, March 4).—This short farce tells an old story in a way that makes it new and cleverly amusing. A male guest at a hotel gets into an old maid's room and after removing his shoes discovers his mistake and runs, leaving the shoes behind, so disposed that they seem to belong to a man under the bed. The old maid enters and is badly frightened, calling the hotel people to her assistance to remove the intruder. With exaggerated caution they are about to seize the shoes, when the innocent cause of the trouble enters the room looking for his property and is attacked by all hands.

The Girl Thief (Kalem, March 4).—There is a strong situation in this well acted story that lifts the picture into the feature class, although the plot does not end as strongly as it begins. A girl and her brother are crooks of the adventurer class. The girl secures employment in a clergyman's family as governess for the latter's young son, and plays her part so well that the father falls in love with her and asks her to marry him; but because she has learned to regard her employer with something like affection, and has a spark of honor left in her soul, she refuses, after an affecting interview, and leaves the house without committing the robbery she had contemplated. All she steals is the preacher's photograph. Returning to the old life of robbery, she is found in the clergyman's room in a hotel and he protects her from arrest. After that she reforms, deserts her brother and obtain's work as nurse for the clergyman's aged father, where the clergyman meets her, forgives her and marries her.

The Door (Pathe, March 4).—Rough farce, some of it cleverly managed, and other parts too obviously arranged, furnishes a number of laughing moments in this film. A carpenter receives an order to send a door to a certain customer, and to send along a competent man to put it up. The man he sends is one of the Pathe foolish comedians, who has an exciting time in carrying the door to its destination. After smashing it he buys another door, and delivers it, but it is too long. With a saw he cuts one end off, and it is now too short, for which act of folly he is kicked into the river.

Brittany Lasses (Pathe, March 4).—Delightful pictures of little misses in the native costumes of Brittany are shown in this film in a novel and interesting way. A little girl is apparently looking at a series of lithographs. As she holds each one up the figures in the picture come to life, and we have a moving picture characteristic of child life in Brittany. It is a pleasing series of instructive as well as artistic value.

On the Border Line (Vitagraph, March 4).—This is a very strong film acted with marked attention to the requirements of realism, excepting in one small particular, which has the effect of somewhat weakening the vital structure of the story. However, the plot is so clever and the acting otherwise so effective that the weak point is not likely to be noticed except by the most critical. A young husband on leaving his home for the day forgets his umbrella. It commences raining and he returns for it, entering the house unnoticed by his wife, who at that moment is fondly caressing her brother, newly and unexpectedly arrived from a distant city. The husband has never seen the brother before and jumps at the conclusion that he is a lover. Leaving the house secretly, overwhelmed with despair, he goes to a drug store to buy poison. This scene, alone, is worth the price of admission. The druggist becomes suspicious from the nervousness of his customer, and gives him a harmless lotion. The husband now goes to his office prepared to commit suicide, but a new idea occurs to him when a package is delivered to him, which proves to be a present of a cake for his wife from her aunt. Here is a chance for deadly revenge on his wife and her lover. He pours part of the contents of the bottle on the cake, but he doesn't do it convincingly. We feel somehow that even if it had been real poison it could not have accomplished much harm. He sends the cake to his wife by messenger, and she sends back a letter telling him of her brother's arrival. The speed with which he now rushes for home is electrical. He grabs a doctor and hurries into his home only to find that the two have eaten of the cake. The agony and dread with which the wife and brother learn that they have been poisoned is another scene that is worth the price of admission, but the doctor soon reassures them by declaring that the stuff was harmless. The wife now becomes justly angered that her husband should have so readily doubted her and starts to leave, but their little girl effects a reconciliation by putting their hands together (cannot something new be invented to take the place of this threadbare action), and the story ends happily.

Poet of the Revolution (Gaumont, March 5).—This film is historical of the first French Revolution, based on incidents connected with the life of the great French poet, Andre Chenier, who was one of the victims of the Reign of Terror. Some acquaintance with the details of the period of French history, referred to in the film, is necessary to a full appreciation of this excellent production, but even without this acquaintance the picture is wonderfully impressive. The story as told by the film shows Chenier as protesting against his brother's connection with the revolutionists, his alleged

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FRUIT GROWING, GRAND VALLEY, COLORADO.—An industrial subject. No. 6602. Code, Vestiging. App. length, 570 ft.

A MOUNTAIN BLIZZARD.—Comedy. No. 6603. Code, Vestigios. App. length, 425 ft.

RELEASE OF MARCH 18

FRANKENSTEIN.—The most absorbing "silent drama" ever produced. No. 6604. Code, Vestigio. App. length, 975 ft.

RELEASES OF MARCH 22

A WESTERN ROMANCE (Dramatic).—No. 6605. Code, Vestilius. App. length, 690 ft.

THE MAN WITH THE WEAK HEART (Comedy).—No. 6606. Code, Violin. App. length, 505 ft.

RELEASE OF MARCH 25

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ESSANAY FILMS

Another Notable Western Film

Release of Saturday, March 12.

"The Fence on 'Bar Z' Ranch"

The story of how a disputed fence brought two hearts together. Something different. Beautiful photography. (Length, approx., 950 feet.)

Release of Wednesday, March 16.

"Method in His Madness"

A short, snappy comedy, which tells how "Weary Willie" got a drink and a bath. Uproariously funny. (Length, approx., 302 feet.)

"The Inventor's Model"

Released with "Method in His Madness." A powerful dramatic story showing how a poor inventor is robbed by a promoter, but in the end the tables are turned. An absorbing story, splendidly acted, exquisite photography. (Length, approx., 686 feet.)

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FRIDAY, MARCH 18

MYSTERY OF TEMPLE COURT

A Story that Grips and Holds the Spectator Spellbound—Startling in its nature and absorbing in its interest. Approximate length, 969 ft.

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COURTING THE WIDOW

A Screaming Comedy—Rich in wit and humor. Approximate length, 833 ft.

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prediction that Dr. Guillotine and his associates would meet death by the very machine which the doctor had invented, his retirement from Paris during the time of trouble, his return to Paris when his friend, the Marquis de Postoret, was indicted, and his imprisonment on a charge of having aided in the escape of that person. The last scene shows him as he departs from prison for the guillotine.

Pierrot, a Fairy Tale (Pathe, March 5).—Through the medium of French pictures we have become familiarized with the interesting character of Pierrot, the clown of French pantomimes. In this story Pierrot is invited by a woman of wealth to enter her household and to lay off his clown costume for the dress of the aristocrats. He does so, forgetting his wife and boy at home. One of the aristocrats becomes jealous of him and wounds him in a duel. While convalescing Pierrot plays his guitar and his little boy, recognizing the music, hunts him out, induces him to resume his former costume and return to his home. The wealthy woman follows and tries to get him back, but his infatuation is over and she fails.

A Happy Turn (Pathe, March 5).—This dramatic story, although lacking originality, is well acted and carries interest. A poor workman whose wife is sick and in need of medicine attempts to steal the purse of a wealthy woman, so that he can buy the necessary drugs, but he fails and runs. The woman and her friends find the prescription, which he has dropped, learn from it the cause of his attempt, and, seeking him out, give him the money he requires.

The Ostrich and the Lady (Essanay, March 5).—This is a short film showing views of an ostrich farm in California. Pulling out the feathers and feeding the big birds oranges are the most interesting of the scenes. They swallow the fruit whole, and as they do so we can follow the passage of the oranges down their long necks. The lady referred to in the title wears a hat covered with ostrich plumes.

Beautiful Snow (Vitagraph, March 5).—This is a laughable and quite cleverly conceived farce showing the disastrous experience of an old fellow who has been enthusiastically expatiating on the beautiful snow that has just fallen. He goes out for a walk and the "beautiful snow" causes him no end of trouble. The natural manner in which most of his mishaps occur constitutes their chief value in the way of humor.

Sardine Sandwich (Vitagraph, March 5).—This very interesting and instructive industrial picture shows how sardines are caught in vast quantities, how they are cleaned, cured and canned, and finally how they are eaten by a charming little Vitagraph actress, who evidently enjoys the sandwich immensely.

Reviews of Independent Films

The Governor's Pardon (Imp, Feb. 28).—This is another Imp picture in which the acting is superior to the story, and the story would not be so bad if it were possible in its most essential points. Its impossibilities are so marked that they must be noticeable to the merest schoolboy. The wife of a convict is dying and longs to bid her husband good-by. The doctor appeals to a clergyman, who in turn appeals to the governor, but that official refuses to let the man out for the brief period requested. The clergyman, however, gains permission to visit the convict and he is admitted to his cell in the prison, which is impossibility number one, unless strange and unheard of laws and regulations exist in the state where this incident is supposed to have taken place. In the cell the clergyman changes clothing with the convict, and the latter walks out undetected and visits his dying wife. When he starts back he is run over by an automobile and killed, and the papers print the death of an unknown man in clerical attire. The clergyman, who has been waiting in the cell for the convict's return, is discovered to be the wrong man when eating time arrives. The governor is called and when the matter is clear to him he is supposed to pardon the clergyman and let him go. Pardon him from what? It is generally supposed that pardons are issued only to men who have been convicted and sentenced. This clergyman had not even been arrested, although he should have been and probably would have been in real life, charged with aiding the escape of a convict. The very pretty sentiment in the story is ruined by its never-could-happen situations.

The Cowboy and the Schoolmarm (Bison, March 1).—This Western cowboy picture has little in it that is novel, and yet it pleases the average spectator. The "heavy" gets his just deserts, or at least part of them, and the cowboy lover of the "heroine" saves her from a fate worse than death, or words to that effect, assisted by a friendly Indian and his squaw, who get into the picture at frequent intervals. The white girl after refusing the advances of Colonel Brown is kidnapped by him and his gang, and is being carried away to some unknown captivity when the Indian and his squaw see the party passing and plan to prevent the dastardly deed. The squaw follows on foot, leaving guide marks along the road, while the Indian hurries to the cowboy lover, and the two, mounted on horseback, follow the trail until they pass the exhausted squaw and come up with the kidnappers, when a fight takes place that results in the death of the colonel's companions and the rescue of the girl. One serious defect of the picture is the well traveled and graded roads where the action takes place. Old-time cowboys and wild West events such as are described in the picture are not in harmony with backgrounds of the kind described, whether the picture be taken in Texas, California or the East. Wild and uncultivated scenes should have been selected.

Jack's Return (Challenge, March 3).—There is a certain crudeness and lack of clarity about this picture that make it unsatisfactory. Jack appears to be a sailor, who arrives in a rowboat from a long voyage, and before going home proceeds to get drunk. His little daughter smells him out somehow, and gets into the den where two harpies are plotting to get all of Jack's money while he sleeps off his "jag." She opens Jack's eyes, and gives him a gun, which she has stolen from the crooks, while they politely turned their backs, and thus armed Jack and the girl escape. On the way he mourns at a tombstone for somebody who is evidently dead, but whose identity or connection with the story is carefully kept secret. At home he pays the landlord, hugs his mother and daughter, and the story is over. The acting is fair, and the photography indifferent, but if both had been perfect the film could not have scored because of the shallow, meaningless story. We have really been expecting better than this of the Actophone Company.

The New Minister (Imp., March 3).—This is a capital farce acted with much skill. Its delightful sincerity even in its most farcical moments adds greatly to its strength. The new minister calls on two sisters, a young miss and an old maid. The latter at once claims him for her own, but he prefers the former, who uses him temporarily to tantalise her true lover. Things come to a bad pass when the old maid gets her sister to write a note for her to the minister, declaring her love. Before the note is completed the young lover happens in, reads the note, and recognizing the handwriting, goes home to kill himself. His attempts at suicide are burlesqued with good effect. He is prevented from carrying out his designs by two Parisian friends, who have just arrived and who insist that he fight a duel with the minister. They force the two unwilling men to the field of honor, but the two sisters learn of the deadly affair in time to reach the spot, stop the bloodshed and send the Frenchmen scampering. The misunderstanding is, of course, cleared up, and both couples are happy.

The Sailor's Dog (Lux, March 3).—Beautiful scenery and fair acting, with a well trained dog to add to the interest, make this film a pleasing one. A sailor is sent to deliver money to the owner of the ship, but he stops on the way to drink and show the money. He is followed by thieves, who knock him senseless and throw him over a cliff into the sea, after taking the cash. The dog finds him in the surf, and brings two men who drag him out. Then the dog follows the thieves, leading two officers till they find and arrest them.

The Golf Mania (Lux, March 3).—This "comic" is supremely silly, and has no elements of humor, excepting for the most shallow spectators. A man and woman are advised by their doctor to play golf. They do so with the result that they and others smash people and things till it all grows very tiresome.

ST. PATRICK'S DAY FILM.

The Lubin Issue for That Day a Timely One—Other Lubin Items.

Judging from the advance orders for extra prints, the Lubin release for St. Patrick's Day is going to be the most popular production made in some time. The story is one that is available long after the day of release, since it does not hinge upon St. Patrick's Day, but wideawake exhibitors realise that the title in front of their house on March 17 will augment business and make new friends and patrons. The best part of it is that the release is not only timely, but a particularly good bit of work both as regards acting and scenic presentation.

The section of the Lubin Stock company now working in the South will be called home in a few weeks, the move being made preparatory to a longer and more extended trip that will last the greater part of the Summer and include the perfection of some new wrinkles in the making of motion pictures. It will pay to watch the Lubin output closely for big things are being planned.

Experiments were made the other day, and it was found that in the new Lubin studio in Philadelphia twelve or fourteen regulation sets can be made at once, enough to permit the players in a production to complete the interior action of any picture in a single day, keeping in the atmosphere of the story as is not possible in the delays while scenes are being struck and others set.

The car strike has bothered the Lubin producers not at all. The big auto bus renders the directors absolutely independent of the regular modes of travel, and since the strike the big car has been placed at the disposal of those members of the company who live some distance from the studio and off the railroads. While the ramshackle express wagons serve the office forces of most establishments, the Lubin players reach their homes in even greater comfort than in times of peace.

Some authors who write motion pictures seem to believe that all things are possible to the trick photographer. The other day a manuscript was submitted to the Lubin Company calling for two aeroplanes, a dirigible balloon and a couple of submarine boats, one of which was to be rammed by the other under water. It could have been done, at that, declare the Lubin producers, but having planned a lot of big effects the author carelessly forgot to write a story about it.

NOTABLE ESSANAY FILM.

"The Hand of Uncle Sam" Is Based on the Nicaragua Difficulty—Other Essanay Notes.

The Essanay Company has announced for early release an important dramatic picture entitled The Hand of Uncle Sam. Slight defects in certain parts of the first negative made it necessary to delay the release of the picture until these portions of the picture could be remodled. It is worthy of note that the scenes of the picture have been obtained from various parts of the continent, the West, the Isthmus of Panama and in Mexico, while the indoor scenes were all made at the Chicago studio. A United States torpedo boat destroyer was put at the Essanay's disposal and is shown in the picture. Great care has been taken to present correct traditions in the way of costumes and settings, while the picture, on the whole, is said to be both dramatically and photographically perfect. The story is founded on the recent American-Nicaraguan controversy and tells of a young American mining engineer who has established himself in one of the Isthmian republics, is arrested and accused of conspiracy against the government. He is court-martialed and sentenced to be shot, but at the dramatic moment when he is dragged into the prison yard United States marines arrive and prevent the execution. In the meantime the real offender, the American's native clerk, is arrested and evidence clearing the American is found. The film is a feature and will be released March 23.

The Essanay's London office has now removed from 5 New Compton Street, W. C., to 4 Rupert Street, more capacious quarters. Mr. Spoor writes that the American manufacturers are all enjoying huge prosperity in the foreign fields.

The Essanay Company is issuing an especially attractive poster for its feature film, The Hand of Uncle Sam.

The Essanay's latest Western picture, The Fence on Bar E Ranch, is a feature for Saturday, March 12. The story tells of a controversy over a boundary line dividing the properties of Philip Graham, a wealthy ranchman, and a widow. In the end the disputed fence is done away with entirely, and the two properties with the two hearts are made into one. The picture contains some splendid dramatic situations, which are cleverly acted.

DISGUISING A COW.

How It Was Done at the Vitagraph Studios—Other Vitagraph Items.

As an illustration of the manner in which difficulties may be overcome by motion picture producers, it is related that at the Vitagraph studios the other day it became necessary to have an ox to appear in one of the Uncle Tom's Cabin scenes. No ox was available, but there was a cow in the neighborhood and the accommodating animal was pressed into service. A pair of fake horns were fitted on her head and she was otherwise disguised, so that in the picture she has the genuine look. Uncle Tom's Cabin will be the real thing in every respect, except the ox—real ice, real bloodhounds, real negroes, real actors and real scenes from real life as it really was in the ante-bellum days.

Nothing reminds a person so much of a moving picture as the Vitagraph studio in its every detail. It is a constant scene of activity from its perfected studios of directors, actors, musicians, scene painters, scene setters, property men, photographers and stage carpenters to and through its extensive engineering and electrical corps of experts and workers. Then there is the manuscript, reference, registration, correspondence and publicity departments. Everything in motion and everybody in his place, all in the sequence necessary to the completeness and running of a great establishment. One cannot help feeling oneself carried along and unconsciously enveloped in its multitudinous variety of scenes and interests.

Charles Taylor, of Kewanee, Ill., writes to the Vitagraph Company as follows: "I have just completed the last reel of The Life of Moses, and the only fault I find is that the capacity of my small theatre seats 200, but with the music of the piano, the singing of sacred songs and the excellent lecture my business was great. I only wish I had the financial backing to have the entire five reels on road with my able assistants." It is evident that The Life of Moses series will prove a lasting feature.

The Broken Spell, a Vitagraphic film which will appear the latter part of March, is a modern society drama with a Shakespearean embellishment delineated in a dream, ingenious in its motive and construction. It tells of a woman saved from her own frailty through a vision of its consequences.

THE LAEMMLE CASE.

No Decision Yet Handed Down by the Circuit Court.

The latest case of the Patents Company, based on the Edison patents, against Laemmle's Independent Motion Picture Company (Imp.), which was recently argued before United States Circuit Judge Noyes, had not been decided when THE MIRROR went to press Monday. Arguments were concluded last week and decision reserved to permit the judge to examine certain affidavits. The cast is looked upon by both sides as important. The defendant company endeavored to show by new evidence that the Edison patents were not valid although they had previously been upheld by the courts.

It was also alleged that the Patents Company is a monopoly and operates in defiance of the Sherman anti-trust law, but on this point the court intimated that whether it did or not would have no bearing upon the right of the defendant to infringe on a patent.

(Continued on page 24.)

LUBIN FILMS

THIS IS ONE YOU CANNOT AFFORD TO MISS

RELEASED THURSDAY, MARCH 17

THE IRISH BOY

A splendidly told story of a young emigrant who finds fortune through hard work and wins a home for the girl he loves and the dear old folks from over the seas. No cheap appeal to false sentiment, but a heart interest story that mingles tears and laughter. In acting, settings and photographic excellence this subject is notably good. A business bringer for St. Patrick's Day and afterward.

Approximate length, 930 feet.

DOUBLE COMEDY BILL

RELEASED MONDAY, MARCH 14

MAMMA'S ANGEL CHILD

Children stories always interest. Here one of the Lubin juvenile stars is shown cutting some new capers that are laughable and out of the ordinary. Just a succession of laughs with a thread of story and a novelty climax.

Approximate length, 505 feet.

THE BLUNDERER

Another comedy subject and fully as funny. The Blunderer is a country lad who is sent to the city uncle to acquire polish. The period of his education is brief but very eventful, and presently we see him back on the farm contentedly playing with the small pig that is his pet.

Approximate length, 455 feet.

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THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

FIFTH AVENUE.

One of the largest Tuesday matinee audiences of the present season was noticeable at the Fifth Avenue last week, and when Irene Franklin, ably assisted by Burt Green at the piano, had finished her song renditions an ovation resulted that reminded one of the appearance of one of those famed stars of bygone days. It is now about five years since Miss Franklin won the recognition she so richly deserves, and each successive season she has advanced and improved in her work, until to-day she has not a peer in her particular field of character singing. Mr. Green has more than held his own in his necessary accompaniment to Miss Franklin, and, as a solo pianist, he shows technique, spirit and ability never dreamed of a few years ago. In a gown of especially rich coloring of cream-gold hue, empress cut with train and low neck, the singing comedienne opened with "I Don't Care What Becomes of Me," following it with "I'm a Bringin' Up the Family," "I've Got the Mumps," the waitress song, and "Redhead," which latter was vociferously demanded after many curtain calls had been responded to. Mr. Green played Liszt's Second Rhapsodie, and a few popular numbers, the former being thoroughly appreciated. Loie Fuller and her girls delighted every one, and A Ballet of Light won the recognition which the act fully deserves. Al. Jolson had a difficult position (from some viewpoints) in following the headliner, but he more than sustained his former records and closed with almost as much applause as did Miss Franklin. He sang "I Love My Steady, But I'm Crazy About My Once in a While," "Everybody But Me," and "Hyp-Hyp-Hyp! Hypnotise Me," while his whistling number scored heavily. The monologue caused the usual outbursts of almost continuous laughter. Mrs. Gardner Crane and company in third position proved as delightfully entertaining an offering as could be wished for and Pixley's Prodigal Parents was never more amusing a playlet. Mr. Frohof continued in the role of the father; Mr. Crane again was seen as the young husband; Mrs. Crane played the part of the mother, and Miss Bachelder (the only new member of the company) was seen as the young wife; each doing most capable work. Lovenberg's Neapolitans held the second place, and again sang themselves into further popularity. The Three McGregors opened with their xylophone playing, their renditions being of a mixed classical and popular order. Few xylophonists play with more spirit or more rapidly than do these two men and woman, and their selections were greatly enjoyed. Work and Ower scored a remarkably big hit, which was fully deserved, there being few, if any, acrobats who can work in one and do the feats of ground tumbling these performers do. Wilbur Mack and Nella Walker followed Miss Fuller in sixth place, opening well and finishing strongly. Their skit is delightfully refreshing, breezily amusing, "fresh" without being vulgar and sufficiently tuneful to please the most blase theatregoer. Duncan's Scotch Collies successfully held the audience to the end, each dog going through his work with exceptional spontaneity and willingness.

COLONIAL.

On her second week at this theatre Gertrude Hoffman continued to draw capacity audiences and on Friday evening the house was filled from orchestra to gallery, with many standing, who were unable to buy seats. Miss Hoffman presented her same list of travesty impersonations, and in spite of the fact that she has been doing two performances a day with twelve numbers, she seems to hold her own as if she were merely singing three songs. To be sure her voice was a bit hoarse, but her exuberance was there and her cleverness at mimicry and burlesque made her act as entertaining a drawing feature as it was during its first week. Max Hoffman led the orchestra with an upright piano in the pit, an innovation at this house. Marion Murray and company were seen in their hilariously funny skit, The Prima Donna's Honeymoon. Save for the fact that E. H. Calvert seemed to be suffering from a severe cold, and hence his voice was somewhat disabled, the playlet was as well played as heretofore. Miss Murray's singing showed that she possesses vocal abilities above the ordinary, while as comedienne she again scored. William Ricciardi repeated his almost inimitable characterization as Signor Paglini. Frankie Carpenter, Jere Grady and company entertained with The Toll Bridge, Mr. Grady giving as excellent an impersonation of the aged and trembling bridge owner as he did when seen at the Fifth Avenue recently. Miss Carpenter also won marked favor as the young girl, her comedy and emotional work being up to her past standards. Little Billy scored a real hit, singing the same songs as before and dancing quite as nimbly. The Big American Dancers gave another thoroughly pleasing exhibition of tap, clog and "exhibition" dancing, all of which was enjoyed to the utmost. The Musical Gordon Highlanders (New Acts), Lillian Tyce sang "Barney McShayne," "Has Anybody Here Seen Kelly?" and another Irish popular song, winning the plaudits of an appreciative house by her buoyant and irresistible personality. Palfrey and Barton opened with their comedy bicycling act, winning many rounds of applause for their very good work. Julius Lenzberg's orchestra played "Defenders of the Flag," "Sunbeam" and another selection, each number being so well played as to again place the organization among the top notchers of vaudeville orchestras of the metropolis.

PLAZA MUSIC HALL.

George Lashwood played his farewell week in New York at this house, and, judging by his greeting on Tuesday evening, he has certainly made a big name for himself on this side of the Atlantic. He sang a new number, which consisted of a variation of old-time limericks, wearing a costume of the period of 1800. His other songs were received with enthusiasm, and he was recalled many times. The Breakaway Barlows opened the bill with their aerial ladder act, scoring a big hit for the position. Edith Le Roy coming next sang three numbers, the last, "I'm a-Going Your Way Home," being the only one which won any special favor. The others were hardly suited to her voice, which though sweet and well modulated is not especially strong. Glendower and Manion were seen for the first time in town in many weeks, presenting their very successful playlet, Christmas on the Comstock. Miss Manion was eminently successful in her rendition of the part of the little girl, and her pathos and comedy were very well handled, showing ability considerably above the average child or soubrette type of actress. Mr. Glendower acted the part of the gambler in praiseworthy manner, and his reading of his lines showed an experience in dramatic work and an understanding of the value of expression, voice control and dramatic delivery. At the close they were awarded with several well earned curtains. The special set of scenery is also due for a word of mention. Caine and Odom (New Acts). John C. Rice and Sally Cohen repeated former big hits in Herbert Hall Winslow's comedy sketch, A Bachelor's Wife, both giving performances up to their past standards of excellence. Marshall and King (New Acts). Mlle. Spellman's Trained Bears had the closing position which the act ably sustained.

AMERICAN MUSIC HALL.

Three new acts were presented here last week, none of them being exceptionally startling and the feature offering being far below what was or might have been anticipated from the wide advertising it had received. Joe Welch was the biggest hit and his monologue with the midget boys scored as large a hit as ever. Billie Dillon came in for second honors and his peculiarly vivacious and care-free manner caught the house, as it invariably does. He sang "Keep Your Foot on the Soft, Soft Pedal," "Hyp-Hyp-Hypnotise Me," "Keep It Up," "Everybody Gives Me Something," and "Everybody's Doing It Now." (?) A brief travesty on The Princess of Israel proved timely and caused much amusement. Adeline Boyer was the headliner (New Acts). Nellie McCoy (New Acts). The Strolling Players (New Acts). Windsor McKay entertained with his chalk drawings and was frequently applauded during his work. Other acts included Consul, who now has a couple of new feats, one consisting of throwing a medicine ball out into the auditorium and the other of hurdling with roller skates; Hallen and Hayes in eccentric clog dancing. A Night in an English Music Hall, the Austin Brothers in their farce-comedy acrobatics, and the Evelyn Sisters in song and dance.

TREMONT.

New York's most northerly theatre played to exceptionally big business last week. The bill was changed on Thursday, the acts for the last half of the week including the Rays in their comedy singing and dancing; Sasha Gardella, Russian violinist; West and Young, singers and comedy talkers; Carlyle, Veaux and company in The Duke of Mulberry; James Covert, monologist and singer; Four Stewart Sisters, dancers; Casey and Smith, comedians; Grafton, Baker and company, sketch. Motion pictures were shown between the acts.

ALHAMBRA.

It was a capacity audience that witnessed the bill at this house on last Wednesday night, when THE MIRROR'S representative was present, and Edward O'Neil, the treasurer, had a most busy time of it. As is usual with nearly every Williams' programme the acts were run off as scheduled from the opening by the Garfelle Brothers in their comedy roller skating act to the closing of Hugh Lloyd in his rope bounding and walking. The former pair amused the incomers, and in a better position would undoubtedly have scored a bigger hit than they did. Sadie Jansell gave her usual repertoire of imitations, winning favor toward the end with the "impressions" of how certain players "might" sing a certain song, already commented upon in this paper. Joseph Hart's Snapshots had the third place, but none of the numbers seemed to meet with any marked favor. One of the girls was missing, thus hurting the chances of the act to a certain extent. Marshall P. Wilder, coming next, kept the audience in fine fetter throughout his monologue and recitations. He offered some new material since his recent appearance at the Colonial, demonstrating his ability to keep up to the times, and his reception showed how big a favorite he is with Harlemites. James S. Devlin and Mae Ellwood were seen in Fred J. Beaman's skit, The Girl from Yonkers. The act is so consistently worked out and the lack of any uncalled for sentimental reform on the part of the woman at the close makes it an exceptional vehicle in these days of modern vaudeville. Miss Ellwood does some exceedingly bright work in this sketch, and her assumption of the role of the demure girl burglar shows originality and technique of praiseworthy order, while Mr. Devlin handles the part of the easy going bachelor in no less commendable fashion. Dolly Connolly and Percy Wenrich repeated their previous hits in their pianologue and singing act. The songs included "She Took the Man's Advice," "You Ever Loving Two-Step Man," "When Tony Mc Pal Plays That Tune on the 'Cell," and on the piano, "Dublin Daisies," and "Put on Your Old Gray Bonnet." Trovelo entertained with his rather original ventriloquil skit, his special acenical production looking almost new. The woman adds to the act and takes away from the usual "dumminess" of similar presentations, thus making the real and the unreal blend more harmoniously. William Rock and Maude Fulton, see New Acts. Hugh Lloyd scored a very big hit for the closing position.

BUNK BALLADS

By THOMAS J. GRAY

"Since You Worked for Frohman, You Don't Know Me Any More"

'Twas in a crowded railroad train, a soubrette came down the aisle,
And she sat beside an actor whom she greeted with a smile;
He looked at her with chilly glance and said, "I guess you forget,"
And kept looking for his picture in the pink *Police Gazette*."
She said, "Jack, dear, don't you know me? Just think of the days of yore."
He threw her a programme and replied, "I'm with Ethel Barrymore,
And I must pick my surroundings, for I'm playing on Broadway."
She just put some powder on her nose and then to him did say:

CHORUS.

"Since you worked for Frohman you don't know me any more,
And I was your sweetheart when you played in repertoire;
'Way out in Louisville my love to test,
You had me sew a button on your vest—
Since you worked for Frohman you don't know me any more."

She took some programmes from her grip and said, "Why, you false alarm,
Here's where you played a bloodhound in that play called Uncle Tom;
Why, you were only suping when I was playing second leads;
You used to borrow dimes from me for swell after-dinner feeds."
He said, "Alan Dale called me good, and said my future was great.
He said I'd be a star some day if I had the time to wait."
She said, "Well now I'm in vaud-ville I'm a riot every place,
If you doubt me ask Pat Casey, and I'll tell you to your face,—

CHORUS.

"Since you worked for Frohman you don't know me any more,
Just because you played a bit with Ethel Barrymore.
Why, the night you acted in Squedunk
The critic said that you were punk—
Since you worked for Frohman you don't know me any more."

VAUDEVILLE IN CHINESE THEATRE.

Raymond Hitchcock has leased the Chinese Theatre on Doyers Street, Chinatown, and opened it Saturday night with moving pictures depicting Chinese scenes, a Chinese playlet, Kick Chung, done by Chinese actors, and a vaudeville "stunt" by an American team. For the past eighteen years the theatre has been devoted to Chinese classic drama, but two months ago it was closed on account of lack of patronage. Mr. Hitchcock leased the building, spent $2,000 in repairs, and is giving the Celestials some up-to-date entertainment.

ELITA PROCTOR OTIS IN VAUDEVILLE.

Elita Proctor Otis will forsake the legitimate for a few weeks, beginning next week in Denver, and will tour the Orpheum Circuit. She will produce a new sketch from the pen of Carey Duncan entitled Mrs. Bunner's Bun. She will be supported by Harry Burkhardt.

ELIZABETH MURRAY TO STAR.

Elizabeth Murray, for years one of vaudeville's most clever singing comediennes, will soon be featured in the title-role of Madame Sherry, a new musical comedy which A. H. Woods is to produce.

PENCILED PATTER.

Any "shine" can be a star and any star can be a "shine."

John Corbin says he's going to resign his job as literary director of the New Theatre because he has to read too many plays. That's a good reason, John, but think of the ushers who have to see every performance of the plays you pick out.

Sam Ehrlich says he is so busy writing that he hasn't time to stop for meals. Keep up the good work, Sam. May your bankroll grow as big as yourself.

It seems as though Oscar Wilde has been getting a rough deal around the Hackett Theatre in the last couple of weeks.

Fannie Wood and Halpert and Diamond open on the Poli time the week of March 14. They have fifteen weeks booked all together. This is one of the best acts of its kind shown around here, and there is no doubt but what they will work without a lay-off for some time to come.

The *New York Evening Mail* printed an article a few weeks ago on a new science known as Leguminotherapy. (No, we don't know how to pronounce it, either) in which it said: "Beans constitute an ideal diet for poets, especially Haricot beans." (whatever they are). Well, now, William Jerome, Harry Williams, Irving Berlin, Al. Bryan, Edgar Leslie, Ray Goetz, Seymour Brown and all you other lyric writers you all know what to eat.

McGolderick, McSherry and Jordan, three local boys, are soon to be seen in a Greek posing act. Those names don't sound like Greeks, do they?

Joe Leo celebrated his twenty-sixth birthday on March 2, and he said the best birthday present he received was seven new houses to book. For a young man of twenty-six you must admit that he has cut some ice in the vaudeville business, and unless all signs fail will cut a whole lot more.

We are pleased to report that Sig Wachter has recovered from his recent illness and can be seen on Broadway any day walking behind a big cigar. (You must have a lot of coupons saved up now, Sig.)

This was suggested by Bert Kalmar of Kalmar and Brown. Suppose it was discovered that Al. Gallagher was a Jew, Jules Ruby an agent, Dan Hennessy a German, Loney Haskell a toe dancer, Fred Fischer an Irishman, Bert Leslie a female impersonator, Annette Kellermann was not a swimmer, Bert Williams could play Hamlet, and that they lifted the blacklist. Soft music, professor.

An act playing in a picture house varied the usual question by saying to the manager, "What photo do we follow?"

Nervous prostation note.—Walter and Jerome Rosenberg has The Girl in Blue booked for a run on the New York Roof.

The film companies are now busily dusting off the films of The Passion Play, for Holy Week will soon be here.

In a curtain speech Preston Gibson, author of The Turning Point, said: "Shakespeare absorbed from all sources; Rostand became inoculated with Groas; Gibson is charged with enlarging his vocabulary from Wilde." Well, well, but what's the use of letting a little thing like that worry you, "Gibby," the baseball season is only about five weeks off.

Wasn't it grand of Mr. Rockefeller to give us all that money! One paper said part of it was to be used to find out "How the poor got poorer." How nice! Why not use part of it to find out "Why is a chorus girl," or "when is vaudeville?"

When they get finished adding "this and that" to the various agency bills now being introduced at Albany they are liable to find out they have made it unlawful for anybody but an actor to receive money for anything.

The White Rats hold their annual masquerade ball on March 17 (bet the Irish members picked out that date), and everybody who is anybody will be at Terrace Garden that night. There are any number of prizes to be given away, and there is no doubt but what it will be about the best thing in that line that ever happened.

ANSWERS TO "QUEER-IES."

Giddy Girl.—You might write to Mr. Ziegfeld, but we don't take any stock in the report that Miss Held will retire.

Fan.—Let your fluttering heart sit still. Mike Donlin's show needs a little advertising, that's why he is leading the innocent to believe that he will play ball again.

Slam, Bang & Co.—Yes, we do think it would be a good idea for you to put a mattress in the orchestra pit for the comedian to be thrown on, as it is rather inconvenient for an acrobat to work with a broken neck.

Vanilla Eclair.—1. You may be in great demand, as you say, at all the parties and social affairs in your neighborhood, but vaudeville audiences pay for their tickets. 2. Write to Burt Green if you like, but we are afraid the public would detect the difference if you appeared under Miss Franklin's name.

Lavender.—Keep your job at the perfume counter, there are too many chorus men in the business now.

Faint heart only wins fair vaudeville bookings.

THOMAS J. GRAY.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

JACK STRAWES AND MIRIAM CARSON AND FRED FAIR

VAUDEVILLE'S FASHION PLATE TRIO

Broadway Theatre, Camden, This Week

Under personal direction of

MARTIN M. SAMPTER, Gaiety Theatre Bldg., New York

BAILEY AND AUSTIN

Starring this Season,

TOP O' THE WORLD

JANET PRIEST

AND HER 10 HOLLAND HEINIES

Management of Gus Edwards, 1331 Broadway

March 7, Temple, Detroit, Mich. March 14, Temple, Rochester, N. Y.

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AWAKE AT THE SWITCH

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RALPH EDWARDS, Character Singer

PETE MURRAY, Tenor

and

HARRY AUSTIN TIERNEY, At the Piano

—PRESENTING—

"20 MINUTES IN A RATHSKELLER"

WILMINGTON, WEEK OF MARCH 7

Under Personal Direction of

MARTIN M. SAMPTER, Gaiety Theatre Bldg., New York

NEW VAUDEVILLE ACTS

FEWER PRODUCTIONS THAN USUAL WERE MADE IN OR ABOUT THE METROPOLIS.

Adeline Boyer Appears in Oriental Dance Creation—Nellie McCoy Returns to Varieties—Clever Rathskeller Act Wins Favor.

Adeline Boyer.

It is to be hoped that the last of the "Oriental" dances has come! We have certainly had a surfeit of them during the past couple of seasons, and from first to last what do they all amount to? A sensation that is not a sensation! A chance for the press agent to make a big noise and for the public to sit up and take notice of nothing really worth noticing. At the American Music Hall last week Adeline Boyer, a California girl, who has been abroad during the past few seasons studying and presenting dance "creations," made her metropolitan vaudeville debut in a production which she calls The Princess of Israel. Scenically, it is deserving of much praise, the act showing the roof of a royal palace near Jerusalem in the time of Solomon. A cyclorama drop gives a view of the surrounding country, and a hanging canopy over the stage, a divan and throne chair, potted plants and rugs lend an atmosphere in harmony with the picture. The brother of King Solomon enters, followed by a negro slave, who carries a huge palm leaf fan. Four girls shortly follow with the Princess Miriam, the dancer. In pantomime she attracts the Prince, who persuades her to remove her veil, and gradually wins him through her seductiveness, at the close throwing herself into his arms in a close embrace. The dance is divided into four parts, entitled, respectively, The Mosaic Dance, The Fascination Dance, The Dagger Dance (wooden daggers being hurled with a dull thud upon the stage by the dancer), and The Cymbal Dance. In the last named Miss Boyer threw off her winding and close fitting garb, appearing in a lacelike costume of transparent suggestiveness. Some of the movements were unnecessarily sensuous, but it cannot be said that the dance was vulgar. On Wednesday afternoon the audience received it with expectancy, and passed it on with but little applause.

Caine and Odom.

When Caine and Odom made their entrance on the stage of the Plaza Music Hall last Tuesday evening it almost seemed as if Claude Thardo, the "side Wheeler" singer, who was such a big favorite with the Spooner Stock company for so many seasons, was making his vaudeville debut in the metropolis. The team is composed of a man and a woman, the former being lame and using a crutch. He first wore a large red coat, very similar to the style of costume Thardo used to effect, thus concealing the crutch from view. The woman played the piano accompaniments, both working in one. A change was made by the singer to another long coat, this time of gray, and finally discarding the coat and appearing in a dark suit. There ensued an exceptionally snappy and bright dialogue between the pair, and the man delivered a monologue filled with bright remarks, much of which was topical and up to the minute. The songs included "What Poor Souls We Mortals Be," a parody on "Cubanola Glide" another on "Lonesome," and a new song entitled "There's Really Nothing Else For Us to Do." They need much rehearsing in delivery of their talk, as much of it misses fire, and the man fails to speak loud enough at times. With these details improved upon and with added experience they will have one of the most pleasing acts of its kind yet offered. They deserve every success, and on the night mentioned were called out for almost innumerable bows.

Rock and Fulton.

William Rock and Maude Fulton were seen at the Alhambra last week offering three new dancing numbers. These included a Swedish character skit, in which each appeared in native peasant costume, similar to that worn by the incoming immigrant. A large, cheap traveling bag added to the picture, while the song and dance was characteristic and along the lines of the past excellent work done by this pair. The second number was a burlesque impersonation of the Hon. Joseph M. Cannon, Speaker of the House of Representatives, in which Mr. Rock sang a topical song and did a dance appropriate to the theme and character. Their familiar and always pleasing sailor number followed, with their French kicking polka dance coming next, both appearing in evening clothes. As an encore they gave the Devil Dance, which has been seen before. This is, on the whole, the best of their productions. Though gruesome and unpleasant in theme it contains so much real acting and good pantomime that it is a sort of classic in this particular field. The pair were recalled many times, and the applause demonstrated beyond a chance for doubt that they are two of the biggest favorites in vaudeville to-day.

Edwards, Murray and Tierney.

The latest one of the avalanche of male trios that have inundated vaudeville in the past season is Ralph Edwards, Pete Murray and Harry Austin. This new trio is being promoted by Martin M. Sampter in a manner which argues well for the future bookings of the act. They call their skit Twenty Minutes in a Rathskeller. Last week at the Hudson Theatre, Union Hill, the act was practically the hit of the bill, as well as on Sunday night at the Victoria in this city. Edwards opens the act in Hebrew make-up, singing "The Yiddisha Rag," the dialogue prior to his solo being pertinent rathskeller remarks and the environment a rathskeller interior. Edwards has always been a capital character singer and his work is the best of the three. "The Yiddisha Rag" made a strong impression, and "The Italian Rag" an even stronger one. The trio closes with "I'm On My Way to Reno," and the original manner in which they handle it by getting action out of the lyrics is very clever. They took repeated encores on the song and a number of bows. The piano work of Tierney and the vocal assistance of Murray are especially entertaining features of the act, few pianists doing as good solo ragtime playing as Tierney does.

Sidney, James and Company.

When Ben Greet first presented olden time plays in olden time fashion, the novelty was sufficient to create enough curiosity to draw large audiences in all parts of the country. He is still drawing such crowds. Mr. Greet, however, had an ideal, and he has always lived up to that ideal. At the American Music Hall last week Sidney, James and company, a trio of comedians (?), two men and a woman, offered a vaudeville skit, which in travesty form is supposed to give one an idea of the player of bygone days. They call themselves The Strolling Players. They might have kept right on strolling. There is no idea to the act, let alone an ideal. The programme says that it is a pot pourri. It is worse! They ran the gamut from ancient minstrelsy to a heart rendering burlesque on Romeo and Juliet. A bit of ventriloquism was so badly done that one could see the man's mouth working from almost the very rear of the theatre. Whoever the "company" may be, he or she, is to be congratulated on not being programmed. The act ran a trifle over ten minutes on Wednesday afternoon—ten minutes too long.

Conrad and Shannon.

Con Conrad was formerly of Conrad and Fenton and Miss Shannon with Lasky's Song Shop. They do a piano and singing act. The act seemed rather "raw" Sunday afternoon at the Murray Hill, but should develop after it "breaks in" a little longer. Conrad is a good piano player, and should at least play another selection. He should not attempt to sing, as he enunciates badly. Miss Shannon has a good personality, but her selections are not quite strong enough to follow acts of this kind, and one or two of them do not seem to fit her exactly. She looked very pretty in a gown of soft white satin trimmed with gold and gold slippers with stockings to match. The act needs some one to pick out Miss Shannon's songs and arrange them properly, when this is attended to they should do well any place. The Murray Hill audience took kindly to them as it was.

Musical Gordon Highlanders.

It seemed a pity that the Musical Gordon Highlanders, who made their American debut at the Colonial last week, were obliged to come at the close of the bill. In spite of this fact, however, they succeeded in holding the audience to the close of their act, which is one of the most pleasing musical offerings brought over from the other side of the world in many a long day. There are two men and a woman in the company, all appearing in Scotch kilties. They made their entrance playing upon bagpipes, then playing selections on the following instruments: mandolins, accordions, cornets and trombone, anvil chimes, Swiss bells and bamboo chimes. After rendering one verse of each respective number they sang the second verse, thus lending a variety of harmony to the renditions. The act ran twelve minutes, but in another position they could easily have played for a longer time.

Dorothy De Shelle and Co.

At the Murray Hill Theatre Dorothy De Shelle and company presented a comedy sketch. The story concerned a man who was going to join a lodge against his wife's wishes. He goes to sleep on a pillow that is supposed to make you dream of anything you think of before retiring, and he dreams about the lodge initiation. There is nothing very funny or clever about it. There is entirely too much talk, and the situations are all very old. The act was mistreated by the stage hands on Sunday afternoon, the telephone neglecting to ring, and the lights being handled poorly. The act will not do for the big time.

Nellie McCoy.

The reappearance of Nellie McCoy at the American Music Hall last week was not fruitful of anything productive to that branch of theatricals, nor to any noticeable further advancement of that particular singer and dancer. Three costumes were shown and three songs were sung, the closing one being the only one to score at all, and this because of the good dancing of Miss McCoy rather than because of the song itself. The gowns included a white one of ankle length, a Quaker dress and a white tailor-made affair. The songs included "Slippers," "Philadelphia," and "Yankee Land." She was on for ten minutes on Wednesday afternoon.

Marshall and King.

The singing and dancing act of Marshall and King, a pair of girls who made their metropolitan debut at the Plaza last week, reminds one of the typical style of variety "sister" act seen years ago, with added new business and methods. They are both very good dancers, though weak singers. Their costuming is striking, to say the least and evidently costly. Miss King offered her dance specialty, which she calls The Brazilian Robber of the Hills. The why of the title is a question. However, it gave her an opportunity to do some fast and remarkable eccentric dancing of the acrobatic order, all of which scored a big hit.

Van Hoven.

A burlesque magician is Van Hoven and at the Greenpoint Theatre, Brooklyn, Sunday night, he went very well. His act is different to any act of its kind that has been shown around here. He keeps up an incessant line of talk all through his act that is very amusing and clever. His tricks are all new, and his finish which he works up with two small boys taken from the audience was worked up capitally. There is room for Van Hoven around here.

BECK AND MORRIS SAIL FOR EUROPE.

On last Wednesday morning on the S.S. "Mauretania," Martin Beck, general manager of the Orpheum Circuit, and William Morris sailed for England. It was rumored that the trip was made by a previous mutual agreement between the two and it may be that it has a potent bearing on coming vaudeville affairs. Mr. Beck sailed for the ostensible purpose of closing the new agreement between the Orpheum Circuit and Alfred Butt in relation to the Barrassford Tour in England. Mr. Morris stated that he was going abroad to buy up the English time of Harry Lauder, who, with his wife and brother-in-law, also accompanied Mr. Morris on the ship. Mark Leuscher accompanied Mr. Beck.

The possibility of an amalgamation between the Orpheum Circuit and the Morris Circuit is not out of the realm of possibility, and it is probably true that Beck is somewhat worried about the invasion of the West by Morris. Events will be looked forward to with keen interest, therefore.

ETLINGE PRODUCES NEW MATERIAL.

Julian Eltinge, the premiere American impersonator of female characters, presented a new series of impersonations at the Orpheum Theatre, Cincinnati, last week. His latest offerings included "The Lady of Mystery," "In Olden Days," "Honeymoon in June Time," and "The Spanish-American Rag." His new songs were written especially for him by William H. Penn and Raymond Brown. He will return to town soon and will play return dates over the Morris Circuit.

THE HIPPODROME'S LATEST.

Beginning March 14 Gerson's Midgets, a troupe of fifty "wee people," who give a complete circus unaided by any full sized performers, will be added as a feature to the circus bill at the Hippodrome. These fifty "little people" accompanied by as many of the smallest ponies in the world, and a caravan of tiny gilt circus wagons, barouches, omnibuses, etc., recently arrived from Europe, and will make their debut in America when they appear at this big playhouse.

RAID NEWARK THEATRE.

On last Sunday night, March 6, a spectacular raid was made upon the American Music Hall, Newark, N. J., and the following actors and theatre officials were placed under arrest: George McDermott, resident manager for William Morris, Inc.; William Waldron, treasurer; Roy Baker, doorman; Kennedy and Kennedy, dancers; Larola, comedy juggler; Matt Keefe, the minstrel monologist; Henry Lee, the impersonator; Bessie Leonard, singer and impersonator; Dorothy Tureak and Stacia Moore. Some were taken to the county jail in police vans, others by automobile or trolley and one or two were allowed to walk. All were held under bail to await the decision of the grand jury as to whether they will be tried in a regular court. They are charged with disorderly conduct and the managers are charged with keeping a "disorderly house." It will be a test case which will be awaited with keen interest by all who live "over on the Jersey shore."

MARTIN SAMPTER'S BIG "FINDS."

Martin M. Sampter, the young and hustling agent, has "uncovered" some of the season's biggest vaudeville hits. The Great Lester, who had his first metropolitan hearing last season and who has been one of the biggest hits among ventriloquists ever known, has been under the personal direction of Mr. Sampter for the past year. He has played many return dates about New York, and only last week appeared at the Orpheum, where he was a veritable "riot." Edwards, Murphy and Tierney, the newest Rathskeller act in vaudeville, are a recent discovery of the same agent. Their skit is reviewed under New Acts, they having made a big hit at the Hudson Theatre, Union Hill, N. J., last week, and at the Victoria on Sunday night. Strawes, Carson and Fair are another trio who do a refined singing and dancing specialty. They call themselves "Vaudeville's Fashion Plate Trio," and are at the Broadway Theatre, Camden, N. J., this week.

CLEVELAND CIRCUIT ENLARGES.

Within the last few days the Cleveland circuit has added seven additional New England houses to its already lengthy list. Some of the big acts now playing Cleveland time are: Rossi's Musical Elephants, Luken's Seven Lions, Pittspatrick's Welcome Guest, Tomita Jui Jitsu, the Four Luciers, Beauvais Maridor company, Andrew Lewis and Helen Norton company, Frank McCrea and company, Claudius and Scarlet, McKenzey-Shannon company, Bradley's Minstrels, the Three Demons, Howe and Edwards, Luken's Bears, Rymo, Emerson and Meehan; the Four Faxons, McKissick and Shadney, Cantint and Lawrence, Chinese Johnny Williams company, Margo's Manikins, Mysterious Helena and company, Jennie Caliph and Andrew Waldron company.

BREAKS NECK DOING ACROBATIC FEAT.

Augusta Fassio, of the Four Fassios, met with a fatal accident at the Empress Theatre, Cincinnati, Ohio, on last Sunday evening. She was doing a balancing pose on the shoulders or head of one of the other members of the team when she lost her balance and fell to the stage, hitting on her head and breaking her neck. She was hurried to the City Hospital, but the doctors reported that she could not live. She was nineteen years of age and worked with her father, mother and brother in the act.

MURPHY AND NICHOLS FOR LONDON.

Alfred Butt, the English manager who returned home last week, has arranged to present Will H. Murphy and Blanche Nichols at the Palace Music Hall, London, and the principal English cities in their sketch, The School of Acting. The engagement will open about June 1, and two months later the players will return to America to prepare for their tour in George H. Brennan's new three-act comedy of Bill Troutell.

OPENING OF BRIGHTON THEATRE.

The New Brighton Theatre will open on Monday, May 16, this year, with the usual high class bill as was offered during last Spring and Summer. David L. Robinson anticipates a second prosperous season.

JOINS WILLIAMS' PRESS DEPARTMENT.

Harry E. Bonnell has been engaged by Percy G. Williams to assist Nellie Revelle in the press department of the Williams' theatres. He has been on the road all the season as an advance agent.

HOPE BOOTH'S RETURN.

Hope Booth, who has returned from Europe for an extended tour on the William Morris circuit, was scheduled to open yesterday, Monday, March 7, at the American Music Hall, in one of her old successes, The Little Blonde Lady. Miss Booth has brought back with her a series of one-act plays by Strindberg, which have never been produced in this country; one of Duse's successes, The Charm of a Woman, and a play of life in Florence, Italy.

PRINCESS RAJAH RETURNS.

Princess Rajah probably holds the record for the number of return dates in and about the metropolis. She opened at Hammerstein's last January a year ago and played for twelve weeks. She returned to the same house in the Summer for eight weeks more, has played two weeks and more at every other New York house, and now she is booked for another return to Hammerstein's next week. An enviable record.

TWO MUSICAL AUTOISTS.

Two of New York's most prominent musical directors have become automobile enthusiasts. Julius Lensberg, leader of the Colonial Theatre Orchestra, and Ward Johnston, leader of the Fifth Avenue Orchestra, are owners of fine cars, and spend all of their available hours in making short trips in and near the Greater City. Mr. Lensberg owns a new Brush machine and Mr. Johnston has a Ford.

WHITE RATS' BALL.

The third annual masque ball to be given by the White Rats of America in aid of its charity and benevolent fund will be held at Terrace Garden on Thursday evening, March 17. This affair promises to be one of the big features of the year among vaudevillians, and it is to be hoped that Dame Weather will be kind and do all in her power to make the affair a rousing success.

"GOING SOME."

Thomas J. Gray has acts in five of New York's Principal theatres this week that are using his material. Kane and Ragland played the Colonial and Alabama theatres Sunday. Don Maley played P. G. Williams' Greenpoint house on Sunday also. Harry B. Lester is at the Fifth Avenue, and Billee Seaton at Hammerstein's.

AMONG AGENTS AND PRODUCERS.

Jean Ward, for many years associated with musical comedy productions, and who scored a goodly sized hit in The Merry Widow, is to enter vaudeville with a single singing act. Miss Ward is rehearsing under the personal direction of George Bell, who is staging her act, and she will render a series of songs written especially for her by Thomas J. Gray and Edna Williams. These are entitled "Yes They Will," "There's a Reason," and "A Piece of Candy." She will also use Mr. Gray and Fred Fischer's latest song hit, "Any Little Girl That's a Nice Little Girl Is the Right Little Girl for Me."

The Four Melody Misses is the title of a new act which Sam Ehrlich announced that he would produce this week.

Harry Fields, the Hebrew impersonator and comedian, will be heard in a new monologue written for him by Sam Ehrlich prior to his starring venture next season under the direction of A. H. Woods.

Bettina Bruce, the well-known dramatic leading woman, will again be seen in vaudeville in a new sketch by Charles Horowitz, entitled The Exterminator. She will be supported by three people.

Pickie Fortune is the title of a new act in which Elvia Bates is now appearing over the Hathaway time.

The World Too Small for Three is the title of a one-act playlet recently produced at the Bijou Dream, Boston. It is by Hermann Hagedorn.

Theodore Friebus will open in a dramatic sketch by Robert Stodart at Keith's, Boston, as a feature act the week of March 28. The salary consideration is very alluring. Frank Reicher has been engaged to stage the act.

After the Opera, another London importation, will be presented at the American Music Hall next week. It is adapted by Gladys Unger from the French and had a long run at one of the Parisian theatres. Violet Fulton, an English actress, will be seen in the leading role.

Lucille Spinney, leading woman of the Porepaugh Stock company, which has disbanded, and Ainsworth Arnold, the leading man, are thinking seriously of going into vaudeville together in a one-act farce, The Sleep Walker. The sketch was given a private hearing at the Grand, Indianapolis, by Manager Ziegler and a few others one morning last week, and it is probable that the sketch will be seen at this house in a few weeks.

Eddie Keller booked Marie Fenton, assisted by Ray Wallen, in their new singing and piano-logue act for the half week at the Temple, Detroit, taking the place of Hill and Whitaker. They opened yesterday afternoon.

Joe Leo has opened a Boston office located in the Jefferson Building, 564 Washington Street. Harry Whitlock is in charge.

B. A. Myers is now handling "Consul," the "monk." The act closed its tour on the Morris circuit at the American Music Hall last week, having played almost continuously on that time since last Summer.

A new sister act has been formed by Laura Bruce and Sadie Gibbons.

Claude Bostock is now associated with W. S. Hennessy. He has been connected with the Independent Booking Agency during the past year.

Herbert Walter has just completed a new sketch called The Code Book. It is now under rehearsal, and will be placed over the Orpheum circuit by the Orpheum Producing Department, which is under the charge of Charles Pelcky.

Since her marriage, Bird Millman, of the Millman Trio, has decided to go out in a new wire act consisting of three persons. Her husband will also be included in the act.

Maida Dupree is preparing a new act, in which she will be featured. She is not ready as yet to give out any details regarding its nature, however.

The People's Vaudeville Company has engaged Ernest Williams to assist in the booking department.

A big production is being prepared for an early presentation with The Arabian Nights stories as the theme. It will also bear the title of The Arabian Nights. W. C. Gill, the scenic artist, is now painting a set of scenery for the production.

A partnership has been formed by Al. Wahlman, recently associated with the Arlington Four, and Jere Delaney, lately a member of the Telegraph Four. They will go out in a new double comedy singing act.

B. A. Rolfe, who is starring in his new act, The Rolfonians, over the Poli time, is reported as making a fine impression with his act and meeting with much success.

Frank C. Harris and wife, Florence Rahdall, late of the W. F. Mann Married in Haste company, are presenting a new vaudeville act entitled Fifty Miles from Nowhere.

Effie Smedley will very soon return to vaudeville with a one-act comedy entitled Mrs. Hogg's Boomerang. Miss Smedley is best known as the little heroine of the tenements in The Little Mother, her original creation, with the Smedley Sketch Club in vaudeville.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Apdale's Animals—Hippo., Cleveland, O.
Barnes and Crawford—Orph., Spokane, Wash., Orph., Seattle, 14-19.
Barry, Edwina, and William Richards—Bennett's, Montreal, Can., Keith's, Boston, Mass., 14-19.
Barry and Wolford—Poli's, Hartford, Conn.
Behan, Geo.—Temple, Rochester, N. Y.
BERGERE, VALERIE—Orph., New Orleans, La.
BINDLEY, FLORENCE—Col., St. Louis, Mo., Maj., Milwaukee, Wis., 14-19.
Blessings Circus—
Blood, Adele—Poli's, New Haven, Conn., Keith's, Providence, R. I., 14-19.
Bloomquest, George—Columbia, Cinti., O., Maj., Milwaukee, Wis., 14-19.
Bootblack Quartette—Mary Anderson, Louisville, Ky.
Bowers, Walters and Crooker—Keith's, Phila., Pa.
Bowles, Donald—Orph., Mobile, Ala., Orph., Birmingham, 14-19.
Bowman Bros.—Audi., Lynn, Mass.
Braats, Selma—Keith's, Boston, Mass.
Buckley, Louise—Gem, Lancaster, O., 7-9, Gem, Washington, 10-12, Metropolitan, Circleville, 14-16, Orph., Chillicothe, 17-19.
Cameron, Ella—Temple, Grand Rapids, Mich., Bijou, Racine, Wis., 14-19.
Campbell, Mrs. Patrick—Keith's, Phila., Pa.
Carmen Bros.—Folies Bergers, Brussels, Belgium, 7-19, King's South Sea, England, 21-26.
Clayton, Una—Orph., Ogden, U.
Chapin, Benjamin—Maj., Milwaukee, Wis.
Clifford and Burke—Shea's, Toronto, Ont.
Crane, Mrs. Gardner—Keith's, Phila., Pa.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Spokane, Wash., Orph., Seattle, 14-19.
Cross and Josephine—Orph., Kansas City, Mo., 14-19.
Cunningham and Marion—Hippo., Cleveland, O.
Dagwell Sisters—Orph., Kansas City, Mo., Orph., Sioux City, Ia., 14-19.
Davis, Edwards—Poli's, New Haven, Conn.
Dazie, Mlle.—Keith's, Columbus, O.
Doherty Sisters—Orph., Ogden, Utah.
Dolce, Three, Sisters—141th St., N. Y. C.
Drew, Dorothy—Orph., Birmingham, Ala., Orph., Lincoln, Neb., 14-19.
Dupree, Fred—Colonial, N. Y. C., Orph., Bklyn., 14-19.
Edwards, Gus—Poli's, Bridgeport, Conn.
Edwards, Murray and Tierney—Garrick, Wilmington, Del.
Edwards, Tom—Maj., Milwaukee, Wis.
Eldon and Clifton—Pantages', Pueblo, Colo.
Elinley, Cettie and Elinley—Austin, Tex.
FIELDS, W. C.—Colonial, N. Y. C., Orph., Bklyn., 14-19.
Finney, The—Keith's, Columbus, O.
FISHER, MR. AND MRS. PERKINS—Temple, Detroit, Mich., 14-19.
Fredericks, Musical—Poli's, Worcester, Mass., Poli's, Scranton, Pa., 14-19.
Gardiner and Vincent—Proctor's, Albany.
Garson, Marion—Keith's, Providence, R. I.
Gennaro's Band—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., 14-19.
Girls from Melody Lane—Orph., Seattle, Wash.
Gordon, J. R. and A. J. Pickens—Bennett's, Hamilton, Can., Bennett's, Ottawa, P. Q., 14-19.
Gordons, Rounding—Orph., New Orleans, La.
Granville, Bernard, and Wm. F. Rogers—Hathaway's, New Bedford, Mass., Hathaway's, Lowell, Mass., 14-19.
Gruber, Max—Mary Anderson, Louisville, Ky.
Harris and Randall—Star, Monessen, Pa., Arcade, Carnegie, 14-19.
Hawthorne, Hilda—Trent, Trenton, N. J.
Herlein, Lillian—Keith's, Cleveland, O., Maj., Chgo., Ill., 14-19.
Hyams and McIntyre—Shea's, Toronto, Can.
Holman, Harry—Lyric, Buffalo, N. Y., Grand, Rochester, N. Y., 14-19.
Holt, Edwin—Orph., Spokane, Wash., Orph., Portland, Ore., 14-19.
Howard, Bernice—Maj., Charleston, N. C.
Howard and Howard Trio—Olympic, Chgo., Orph., Indianapolis, Ind., 14-19.
INGRAM, BEATRICE—Fifth Ave., N. Y. C.
Johnston and Hartz—Keith's, Phila., Pa.
Johnstons, Musical—Poli's, New Haven, Conn., Poli's, Hartford, Conn., 14-19.
Kalmer and Brown—Orph., Dayton, O., 14-19.
Keena, Chas.—Orph., Los Angeles, Cal., 14-19.
Kitamura Japs—Orph., Bklyn.
Klein and Clifton—Bijou, Winnipeg, Can., Bijou, Duluth, Minn., 14-19.
Knight Bros. and Sawtelle—Orph., Salt Lake City, U., Orph., Kansas City, Mo., 14-19.
Kolmer and Brown—Yonkers, N. Y.
Koners Bros.—Poli's, Waterbury, Conn.
LASKY'S PIANOPHIENDS — Colonial, Lawrence, Mass.
Lasky's Imperial Musicians—Poli's, Bridgeport, Conn.
Lasky's At the Country Club—Greenpoint, Bklyn.
Lasky's At the Waldorf—Keith's, Columbus, O.
Lasky's Twentieth Century—Grand, Syracuse, N. Y.
La Veen-Cross—Orph., Oakland, Cal.
Les Cadets de Gascogne—Keith's, Phila., Pa.
Leonard, Eddie, and Mabel Russell—Orph., Sioux City, Ia.
Leslie, Bert—Orph., Oakland.
LESTER, GREAT—Alhambra, N. Y. C., Greenpoint, Greenpoint, L. I., 14-19.
Levy, Bert—Keith's, Phila., Pa.
Lewis, Walter—Orph., Des Moines, Ia., Orph., St. Paul, Minn., 14-19.
Loraine, Oscar—Trent, Trenton, N. J.
Lovenberg's, Chas., La Petite Revue—Keith's, Providence, R. I., Colonial, N. Y. C., 14-19.
MacGregors, Three—Keith's, Phila., Pa.
Mack, Wilbur, and Nella Walker—Grand, Pittsburgh, Pa., Keith's, Columbus, O., 14-19.

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Makarenka Troupe—Orph., Atlanta, Ga.
Martinette and Sylvester—Maj., Milwaukee, Wis.
Mathieus, The—Opera House, Lowell, Mass.
McConnell and Simpson—Columbia, Louisville, O., Orph., Cinti., Ind., 14-19.
McConnell Sisters—Columbia, Louisville, O., Orph., Kansas City, Mo., 14-19.
McDowell, John and Alice—Winter Garden, New Orleans, La.
Milligan, Swat—Orph., Sioux City, Ia.
Millman Trio—Orph., Spokane, Wash., Orph., Seattle, Wash., 14-19.
Merritt, Hal—Grand, Indianapolis, Ind.
Moore, George Austin—Keith's, Cleveland, O.
Mordaunt, Hal—Alamo, Charlotte, N. C.
Morton, Ed.—Poli's, Wilkes-Barre, Pa.
Murray and Mack—Orph., Memphis, Tenn., Orph., New Orleans, La., 14-19.
Nemelle, Mlle.—Bijou, Greenville, S. C., Palace, Salisbury, N. C., 14-19.
Newell and Niblo—Maj., Butte, Mont., Washington, Spokane, Wash., 14-19.
Nichols Sisters—Hammerstein's, N. Y. C.
Normans, Juggling—Orph., Minneapolis, Minn.
Nosses, Six—Maryland, Balto., Md., Hathaway's, Nugent, J. C.—Maj., Ft. Worth, Tex., Maj., Dallas, 14-19.
New Bedford, Mass., 14-19.
Priest, Janet—Temple, Detroit, Mich., Temple, Rochester, N. Y., 14-19.
Quinn, Paul, and Joe Mitchell—Poli's, Worcester, Mass.
Rainbow Sisters—Maj., Savannah, Ga.
Raymond, Ruby—Keith's, Phila., Pa., Keith's, Providence, R. I., 14-19.
Redford and Winchester—Bronx, N. Y. C., Keith's, 5th Ave., 14-19.
Readings, Four—Orph., Denver, Colo.
Rocamore, Suzanne—Poli's, Bridgeport, Conn.
Rooney, Pat, and Marian Bent—Poli's, Springfield, Mass.
RYAN, THOMAS J., AND MARY RICHFIELD—Orph., Minneapolis, Minn., 14-19.
Ryan and White—Alhambra, N. Y. C.
Scotch Collie Actors—Keith's, Phila., Pa.
Steger, Julius—Orph., Los Angeles, Cal., 14-19.
Stevens, Edwin—Mary Anderson, Louisville, Ky.
Strawes, Carson and Fair—Broadway, Camden, N. J.
Suzimoto Troupe—Colonial, Richmond, Va.
Taylor, Eva—Orph., Kansas City, Mo., Orph., Omaha, Neb., 14-19.
Tempest and Sunshine Trio—Columbus, Cinti., O.
Top o' th' World Dancers—Keith's, Columbus, O.
Tops, Topsy and Tops—Chase's, Washington, D. C., Maj., Johnstown, Pa., 14-19.
VAN, CHARLES AND FANNIE—Poli's, Bridgeport, Conn., Poli's, Springfield, Mass., 14-19.
Vynos, Musical—Heuck's, Cinti., O., Globe, Chgo., Ill., 14-19.
Walsh and Lynch—Orph., Butte, Mont., Orph., Spokane, Wash., 14-19.
Waterbury Bros. and Tenney—Proctor's, Newark, N. J.
Waters, Tom—Keith's, Cleveland, O., 14-19.
Webb, Harry L.—Colonial, Lawrence, Mass.
Wentworth, Vesta and Teddy—Maj., Chgo.
White, Al., Dancing Bugs—Orph., Spokane, Wash.
White and Simmons—Orph., Memphis, Tenn.
Wilder, Marshall P.—Orph., Bklyn., Keith's, Syracuse, N. Y.
Willard and Bond—Colonial, Lawrence, Mass., Proctor's, Albany, N. Y., 14-19.
Wills, Nat M.—Bronx, N. Y. C.
WORLD, JOHN W., AND MINDELL KINGSTON—Keith's, Cleveland, O., Shuberts, Utica, N. Y., 14-19.
Wormwood's Animals—Gaiety, S. Chgo., Ill.
WRIGHT, HORACE, AND RENE DIETERICH—Keith's, Boston, Mass., 14-19.
Young, Ollie and April—Bijou, Battle Creek, Mich.
Young, De Witt—Academy, Scranton, Pa.
Younger Bros.—Scenic, La Grande, Ore.

VAUDEVILLE JOTTINGS.

The illness of Maxie Lee, a former member of the Clever Trio, necessitated her temporary retirement from vaudeville and a journey West, with Denver, Colo., as her destination, from whence comes the report that she is convalescent and expects to return East shortly.

Beginning Feb. 28 vaudeville was put on at Coyle Theatre, Charleroi, Pa., and will continue until about Oct. 1. Ray Rush, of Brownsville, will look after the house during the run of vaudeville.

Messrs. McCullough and Frazier, of the Orpheum, Oil City, have leased the Temple, formerly the Star Theatre, and will transfer their vaudeville house. The old Orpheum location will be used by them for a moving picture house.

The Opera House, Huntingdon, Pa., which has been under the management of Frank Bollinger since it was opened, two years ago, and which has during the past Winter been run as a basketball and skating rink venture, has been leased by Berney and Riley, of Lewistown, who will open it March 20 as a first class vaudeville house. It will be on the Star Circuit.

The Sanfords in a comedy sketch offering are filling a successful engagement over the Wilmer and Vincent Circuit. They are playing Binghamton, N. Y., this week.

Those Kelly Boys, formerly of the Clever Trio, have been booked on United time, in their dancing act. They opened at Washington Feb. 28, with Detroit and Rochester to follow.

The Opera Street Theatre, under management of J. B. Matson, Bellefontaine, Ohio, closed its doors Saturday evening, Feb. 26. The fixtures are being removed and now this city has no vaudeville theatre.

Despite unfavorable weather conditions, three capacity audiences attended the reopening performances in the Bijou, Reading, Pa., rechristened the Palace, Feb. 28. An excellent bill was selected by Manager Louis Jacobs for the opening week, and consisted of the Four Komrades, Georgalos and company, Rosalie Sisters, Yackley and Bunnell, McAvoy and Brooks, Lillian Murtha, together with motion pictures. The management presented each number with a beautiful bouquet as a token of the occasion. Representatives of the local press, theatre managers, city officials and others occupied the boxes. The theatre, which was for many years a burlesque house, has been for the past two years devoted to vaudeville, and was a Lobin house. Six weeks ago it passed into the hands of the Moving Picture Company of America, and alterations were begun. Contractor Sharp, of Reading, worked rapidly, and as a result made possible the reopening in advance of the date originally set. The seating capacity is now about 1,100.

John and Alice McDowell have closed a fifteen weeks' engagement through Oklahoma, Texas and Louisiana on the Hodkins' Circuit. They are now on their fourth week on the Williams and Kuehl Circuit and are playing Rose's Winter Garden, New Orleans, La., this week. They have not lost a week in two years.

VAUDEVILLE.

AGENTS AND PRODUCERS

BENTHAM, M. S. — Long Acre Bldg., N. Y.
GORDON & SOLOMON — Suite 628-9, Gaiety Thea bldg. B'way and 46th St.
Great Eastern Vaud. Ex. — 250 W. 42d St., R. K. Saenger, Gen. Mgr.
HART, JOSEPH — New York Theatre Building New York
KELLER, EDW. S. — Long Acre Bldg., N. Y.
LASKY, JESSE L. — Hudson Theatre, New York
LOVENBERG, CHAS. — Keith's Theatre Providence, R. I.
MASON, JACK (Producer) — Hotel Flanders, N. Y.
NAGELY & BENNETT — Box H, Times Square Station, New York
PERKINS and YORK — 1483 Broadway, N. Y. Room 434
ROLFE, B. A. — 601 Long Acre Bldg., N. Y.
SAMPTER, MARTIN M. — Gaiety Theatre Bldg. New York
The W. W. STEINER CO. — Managers & Producers 312 Long Acre Bldg.

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BLANCHE SHIRLEY.

"Blanche Shirley has succeeded Phoebe Davies in the role of Anna Moore in 'Way Down East. It is common experience of theatregoers that a part once admired in the hands of a skillful artist can rarely please so well in the hands of another, even when the cleverness of that other is acknowledged. Miss Shirley is a conspicuous exception of this rule."—*St. Louis Times.*

"Blanche Shirley is doing the leading part, and those who saw her last night were well satisfied with her work. It would be easy to overdo the part, but to Miss Shirley's credit it must be said that she does not. Her work is almost perfectly graduated and judged, and as a result the climaxes, especially the one at the end of the third act, are what they should be—the height of her acting."—*St. Louis Globe-Democrat.*

"Blanche Shirley, the ever delightful, entered into the spirit of the leading part, Anna Moore, in a way that made her portrayal truly delightful."—*Pittsburgh Press.*

"Blanche Shirley, as Anna, was easily the star of an excellent cast, and she was capable in every particular. This famous character has brought out several eminent actresses, but none better than Miss Shirley."—*Grand Rapids Times.*

THE MOVING PICTURE FIELD.

(*Continued from page 19.*)

LICENSED FILM RELEASES.

Mar. 7 (Biograph) The Thread of Destiny. Drama ..... 977 ft.
" 7 (Pathe) Tragic Idyl. Col. Drama 607 "
" 7 (Pathe) Strenuous Massage. Comedy ..... 417 "
" 7 (Lubin) Marriage in Haste. Comedy ..... 825 "
" 7 (Selig) Told in the Golden West. Drama ..... 1000 "
" 8 (Vita.) A Brother's Devotion. Drama ..... 950 "
" 8 (Edison) The Right Decision. Drama ..... 600 "
" 8 (Edison) My Milliner's Bill. Comedy ..... 400 "
" 8 (Gaumont) The Legend of Daphne. Drama ..... 341 "
" 8 (Gaumont) The Great Scoop. Drama ..... 662 "
" 9 (Pathe) A Tragic Adventure. Drama ..... 285 "
" 9 (Pathe) Arrest of Duchess de Berry ..... 750 "
" 9 (Essanay) An Interrupted Honeymoon. Comedy ..... 950 "
" 9 (Urban) At the Bar of Justice. Drama ..... 884 "
" 9 (Urban) The Water Flyer. Scenic ..... 106 "
" 9 (Kalem) Her Soldier Sweetheart. Drama ..... 985 "
" 10 (Biograph) In Old California. Drama ..... 991 "
" 10 (Selig) Across the Plains. Drama ..... 1000 "
" 10 (Lubin) Hearts Are Trumps ..... 900 "
" 11 (Vita.) Conscience, or The Baker Boy. Drama ..... 941 "
" 11 (Pathe) A Seaside Flirtation. Comedy ..... 515 "
" 11 (Pathe) A Cure for Timidity. Comedy ..... 564 "
" 11 (Edison) His First Valentine. Comedy ..... 770 "
" 11 (Edison) Love Drops. Comedy .. 250 "
" 11 (Kalem) The Robber Baron. Drama ..... 970 "
" 12 (Pathe) A Tale of a Tenement. Drama ..... 535 "
" 12 (Pathe) Sporty Dad. Comedy .. 449 "
" 12 (Essanay) The Fence on Bar Z Ranch. Drama ..... 950 "
" 12 (Vita.) Taming a Grandfather. Comedy ..... 950 "
" 12 (Gaumont) How He Beat His Hotel Bill. Comedy ..... 617 "
" 12 (Gaumont) The Pirate Airship. Comedy ..... 361 "
" 14 (Biograph) The Converts. Drama. 986 "
" 14 (Pathe) Uncle's Money. Comedy. 499 "
" 14 (Pathe) Tobacco Culture. Industrial ..... 469 "
" 14 (Lubin) ..... "
" 14 (Selig) The Dawn of Freedom. Drama ..... 730 "
" 14 (Selig) A Crowded Hotel. Comedy ..... 870 "
" 15 (Vita.) Victims of Fate. Drama ..... 963 "
" 15 (Edison) Fruit Growing. Grand Valley, Colo. Industrial ..... 570 "
" 15 (Edison) A Mountain Blizzard. Comedy ..... 425 "
" 15 (Gaumont) In the Shadow of the Cliffs. Drama ..... 685 "
" 15 (Gaumont) The Saraband Dance. Mystic ..... 295 "
" 16 (Pathe) The Captive. Drama... 640 "
" 16 (Pathe) Bull Fight in Mexico. Sport ..... "
" 16 (Essanay) Method in His Madness. Comedy ..... 302 "
" 16 (Essanay) The Inventor's Model. Drama ..... 680 "
" 16 (Urban) The Country Schoolmaster. Drama ..... 688 "
" 16 (Urban) A Trip Along the Rhine. Travelogue ..... 240 "
" 16 (Kalem) The Seminole's Trust. Drama ..... 960 "
" 17 (Biograph) The Love of Lady Irma. Drama ..... 988 "
" 17 (Selig) In the Frozen North....1000 "
" 17 (Lubin) The Irish Boy..... 930 "
" 17 (Lubin) Mamma's Angel Child.. 503 "
" 17 (Lubin) The Blunderer ..... 455 "
" 16 (Vita.) Mystery of Temple Court. Drama ..... "
" 18 (Pathe) The Troubadour. Fairy tale ..... 561 "
" 18 (Pathe) The Rifle. Drama.... 410 "
" 18 (Edison) Frankenstein. Drama. 975 "
" 18 (Kalem) The Enchanted Castle. Drama ..... 955 "
" 19 (Pathe) A Willful Dame. Comedy ..... 544 "
" 19 (Pathe) Wild Bird's Haunt. Educational ..... 459 "
" 19 (Essanay) (Title not reported.)
" 19 (Vita.) Courting the Widow. Comedy ..... 833 "
" 19 (Gaumont) Little Jack's Letter. Drama ..... 741 "
" 19 (Gaumont) In the Foothills of Savoy. Scenic ..... 246 "

INDEPENDENT FILM RELEASES.

Mar. 7 (Imp.) Mother Love..... 980 ft.
" 7 (Eclair) The Cage..... 600 "
" 8 (Powers) Her Cowboy Lover. Drama ..... "
" 8 (Bison) The Indian and the Cowgirl. Drama..... "
" 9 (Challenge) A Wolf in Sheep's Clothing. Drama..... 1000 "
" 9 (Lux) He Knew Best. Comedy.. 459 "
" 9 (Itala) Foolshead, Chief of the Reporters ..... "
" 9 (Itala) The Town Traveler's Revenge ..... "
" 9 (Nestor) On the Little Big Horn. 995 "
" 10 (Imp.) The Devotion of Women. 980 "
" 11 (Bison) The Rose of the Ranch. ...
" 12 (Great Northern) A Wedding During the French Revolution.
" 12 (Ambrosio) Fatal Imprudence ... "
" 12 (Ambrosio) They Have Vanished My Wife ..... "
" 14 (Eclair) Aspirants to the Hand of Helen. Comedy..... 485 "
" 14 (Imp.) The Broken Bath. Drama 950 "
" 14 (Powers) War Time Pals..... "
" 15 (Thanhauser) The Actor's Children ..... "
" 16 (Lux) The Two Brothers..... 959 "
" 16 (Lux) Life in the Next Century. 259 "
" 17 (Imp.) The Time Lock Safe.... 950 "

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

The Exhibit at Lancaster, O., has changed hands, L. H. Pursell having sold out to George Law.

H. L. Croft has disposed of his interest in the Bijou and Joie, at Fort Smith, Ark. These houses have been taken over by the Yale-Syndicate and in the future will be known as the Yale. G. C. Adams will have the management of one and H. L. Huston of the other. The Majestic opened Feb. 21 under management of Frank L. Newman, of St. Joseph, Mo. Business continues good at all three houses.

All motion picture houses in Hammond, Ind., having vaudeville have been notified by the State Inspector to install fire curtains.

At La Junta, Colo., the Electric closed its doors Feb. 12 and will not reopen. Manager C. W. Wonderly opened his new house Feb. 14 and was greeted by good sized audiences all week. House will be known as the Wonderly and has capacity of 350; stage 14 x 25, and has every modern improvement.

At Newport, R. I., the Bijou and Star both had good houses Feb. 21-26. Pictures and songs were the attractions. The Star management announces their intention of erecting a new and thoroughly up-to-date house and the Bijou is planning many improvements to that house.

At the Temple Theatre, Elgin, Ill., O. L. Spencer returned and sang the songs Feb. 21-26. At the Lyric Lillian Berger pleased good business with her songs Feb. 24-26. Sacred subjects, including Life of Moses, etc., were presented on Sunday evening. Business is improving.

At Lima, Ohio, business has been light past week, owing to the very severe weather. The Royal presented the Johnson-Ketchell fight pictures Feb. 21-23, to packed houses.

At Temple Theatre, Elgin, Ill., Joe Edwards, punch and judy manipulator, entertained week of Feb. 28. Marie Clark, of Milwaukee, sang at the Lyric, and Eva Berger presented her beautiful paper act. Films featured during the week Final Settlement and Taming a Husband. The Sunday night concerts at the Lyric are well patronized.

Iva Davis, of Palmyra, N. Y., is singing the solos at the Bijou, Fairport, and attracted good business Feb. 28-March 5.

The Family Theatre, at Hazleton, Pa., which has been closed for over a month, has been re-opened as a motion picture house under the management of H. Hersker.

At Newport, R. I., the Star has changed to Independent service, and is drawing increased patronage. Business at the Bijou continues good.

At Springfield, Mass., new theatre rumors come with Spring. Goldstein Brothers, who have the Subway moving picture place in a store here, also a theatre in Westfield, are planning to build one on Taylor Street, and a New York manager claims to have secured an option here. As it can't be on any of the existing theatres, this must mean another moving picture house.

Jackson and McCutcheon have opened a new vaudeville and picture house in Oshawa, Ont., at a cost of $3,500. The seating capacity is 500 and the theatre is very handsomely decorated. Pictures, vaudeville and illustrated songs make up the programme. H. F. Pomeroy is business-manager.

At Tupelo, Miss., E. J. Sivley's Electric Theatorium presented an excellent line of illustrated songs and Licensed films, to S. R. O. business Feb. 21-26. Mrs. M. Boatman, for some time past the efficient music director, has accepted a similar position with the Elite Theatorium at Meridian, Miss., to take effect at once.

At the opening of People's Theatre on Feb. 26 at Sunbury, Pa., Manager J. N. Blanchard was forced to turn away many hundreds of people, who were anxious to be present at the first performance. The house has been pronounced by many to be one of the prettiest and most complete in the State.

At Huntingdon, Pa., the Bijou (Frank Westbrook) has been doing an immense business during the past week, crowds being held on the sidewalk awaiting their turn for admittance. This is due to the high class pictures shown. This house gives a forty-five-minute show for a nickel.

At Upper Sandusky, Ohio, the Star has been greatly improved. Besides they have added about 50 more seats. The Fairy has also been busy enlarging the capacity of the house and redecorating.

The Norton Auditorium Company, Norton, Kan., George Moulton manager, contemplates inaugurating moving pictures to operate during times when without other attractions. The company will send its electrician, Edwin Wirm, to Kansas City for instructions in operating the machine. It has not yet been decided whether to adopt the Licensed or Independent service.

At Alpena, Mich., the Royal, Joseph Ayotte manager, is doing fine business. Every Saturday night he has the comedy team of Hill and Alse, and has to turn people away. For amateur performers they rank high. The singing of Miss Huot and Mr. Michaud is a good drawing card. The Majestic, William Hall manager, is also doing fine business, and the Palace, Charles Richel manager, is doing excellent business, partly owing, no doubt, to the good singing of Mr. Richel and Irene Le Blanc. They have been very lucky in getting good films.

MAUDE LEONE

STOCK STAR

Bungalow Theatre — **Salt Lake City, Utah**

Herald-Republican, Feb. 28th:

"Maude Leone in 'All-of-a-Sudden Peggy,' at the Bungalow last night, was easily the chief feature in the production, and she carried off many honors. It is a part with which she is perfectly familiar, as she has played it with some of the leading stocks in the country, and her work scored heavily last night. Miss Leone's unusual beauty, her charming manner, the wonderful magnetism of her personality, and the delightful insouciance with which she invested the part caught the large audience from the beginning. Mrs. Annie Adams Kiskadden, mother of Maude Adams, played the jolly Irish mother of the sweet, impulsive 'Peggy.'"

Salt Lake *Telegram*, Feb. 28th:

"Maude Leone, who in a few short weeks has become a popular idol with Salt Lake theatregoers, again demonstrated her wonderful ability and versatility as 'All-of-a-Sudden Peggy' at the Bungalow last night. A sweeter 'Peggy' or a more perfect picture of girlish beauty never trod the boards. She swayed the large audience with each impulsive change of mood, and was obliged to take many curtain calls during the evening."

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CINCINNATI.

Elsie Janis in The Fair Co-ed—Frances Starr—St. Elmo and Davy Crockett.

CINCINNATI, March 7.—Elsie Janis is at the Grand this week. She is presenting Ade's college comedy with music, The Fair Co-ed, supported by Arthur Standford, Edgar Halstead, James Beany, Ines Bauer, Althea Francis, and others. The play is good and music excellent. They were greeted by a good attendance this evening. The Love Cure follows 14-19.

The attraction at the Lyric this week is Frances Starr in Eugene Walter's great play, The Easiest Way. Miss Starr plays the role of Laura Murdock. The original New York scenic production, including many gorgeous gowns, were brought here by the company, and it is being presented in its original splendor. The theatre was crowded this evening, and each act received enthusiastic applause. Manager J. E. Fennessee is to be congratulated upon the high standard of plays put on at the Lyric this season. Lew Fields follows in Old Dutch 13-19.

Considerable local interest is manifested in the production of St. Elmo by the Forepaugh Players. George W. Barbier plays the title-role in his usual well finished manner, and Ida Adair is fine as Edna Earl. Standing room is at a premium to see the dramatization of this popular book. All the Comforts of Home 13-19.

The popular run of plays continues at the Walnut, and this week The Squaw Man is the attraction. Large attendance continues unbroken, with a number of well-known plays to be presented. Next, The Lion and the Mouse, 13-19.

Davy Crockett is on the boards at the Lyceum. This play has not been presented in Cincinnati for a number of years, but is eclipsing all previous records in attendance.

Manager R. K. Hynicka, of the Standard, is the first to present in Cincinnati a burlesque on Teddy in the Jungle, which with Gay Monte Carlo, is on the bill for this week. Judging from the crowded houses, Teddy is as popular as ever. A. J. McNAIR.

ST. LOUIS.

Alfred G. Robyn, the Composer, Will Remove to Brooklyn—Week's Plays.

ST. LOUIS, March 7.—The Love Cure, which was at the Olympic this week, now features Elgie Bowen alongside of Charles J. Ross, who form the backbone of the pretty Viennese operetta. Eva Tanguay opened Sunday evening in The Follies of 1909.

Brewster's Millions attracted good sized audiences at the Century and is followed by Lillian Russell in The First Night.

Herod, with William Faversham and Julie Opp, pleased large audiences at the Garrick. This is one of the finest productions ever shown in St. Louis. Olive Oliver, who plays Salome, received a good deal of attention from the papers. She attributes much of her success as an actress to the kindly advice of the late Richard Mansfield.

Havlin's had Montana as its attraction the past week and is followed by The Sporting Duchess.

David Higgins continues successfully in His Last Dollar, the racing play seen at the American last week, which appears to be still popular with theatregoers. It is followed by Arizona.

St. Louis regrets the loss of Alfred G. Robyn, the well known organist and composer of "Answer" and "You," and several popular musical pieces. He is at present organist of Temple Israel, but has accepted a call as organist of Tompkins Avenue Congregational Church, Brooklyn, and contemplates removing to New York on May 1. He recently declined a call to become organist of Brick Presbyterian Church of New York city. His purpose in leaving St. Louis is to be at the producing centre of theatrical affairs. He is now composing a musical piece for Henry W. Savage, and his Girl from 'Frisco, book by Thomas T. Hatley, will shortly be presented in Chicago. He has been in the musical world of St. Louis for forty years, since his tenth year.

FREDERICK L. DOYLE.

SAN ANTONIO.

Bonita Gave Pleasing Performance—Isabelle Low Stock Company Doing Well.

Wine, Woman and Song drew big business for three performances at the Grand Opera House Feb. 21, 22. This was the first burlesque offered here in many years and gave best of satisfaction. Bonita was declared the most fascinating woman who had appeared on this stage for some time. The impersonations of David De Witt Jones were appreciated. Marie Cahill in Betty and the Boys arrived 23, played to a S. R. O. house and was pronounced a great success. The work of the orchestra, under leadership of Silvio Hein, was particularly good. The Three Twins followed with six performances 24-27 and had good houses at all. Bessie Clifford and Victor Morley shared honors and were very well received. Stubborn Cinderella 28, 1. Primrose Minstrels 2, 3. Prince Chap 4. Rose Melville in Sis Hopkins 5, 6. Third Degree 8, 9. The Thief 10. King Dodo 13, 14. Wright Lorimer in The Shepherd King 30-36. Prince of To-night 29, 30.

The House of a Thousand Candles was the offering of the Isabelle Low Stock co. 20-26, in which Miss Low as Marian Devereux was all that could be desired. Joseph Lehman as Bates also "made good," giving the part a quiet dignity and strength which greatly pleased. Both press and public have united in praising the work of this co. HADEN F. SMITH.

TACOMA.

The B. P. O. E. Minstrel Proved a Big Drawing Card—Mabel Wilbur Made Hit.

The first event of the week Feb. 21-26 at the Tacoma was a minstrel, given by the local B. P. O. E., well put on, and attended by their many friends, who were upstirred with their praise. After this Charles B. Hanford presented The American Lord and The Taming of the Shrew 22, 23. Mr. Hanford was supported by Marie Drofnah and a good co. Mrs. Leslie Carter in Vesta Herne 24. The play may not have been particularly pleasing to the audience, but the art of the star left little room for comment. Florence Malone deserves special mention for good work. Inclement weather greatly affected the attendances. The Merry Widow 25, 26 drew good sized audiences and proved very acceptable. Co. was good throughout. Mabel Wilbur attracting particular applause in her portrayal of Bonita. FRANK H. COLE.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 22, 1910, mail received at THE MIRROR Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

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These regulations have become necessary owing to the large increase of the amount of mail matter handled by THE MIRROR. Patrons will facilitate mail service of THE MIRROR by conforming strictly to the above requirements.

WOMEN.

Arnold, Hattie, Josey Ashton, G. Alcott, Adele Archer, Florence Ancher, Gertrude N. Andrews, Sylvia Anderson.

Blair, Marie, Viola Brooks, Nettie Black, Paula Burns, Myra C. Brooke, Evelyn Booth, Marion Borre, Hilda Bergsad, Mercedes Bock, Sarah Blair, Eugenie Blair, Lillian Burroughs, Adelia Barker.

Clifton, Ethel, Rose Christal, E. A. Carroll, Nell V. Claire, Marguerite Clarke, Carrie Carroll, Elmar Clifton, Mrs. Chas. G. Craig, Mrs. C. J. Campbell, Mabel Cooper, Violet R. Calell, Maud Cooling, Mrs. J. M. Carlsen, Alice G. Collier.

Drake, Melba, Lequ Dacre, Gladys Dumas, Harriett Doodridge, Virginia Duncan, Jane Daynar, Bertha D. Dunam, Adelene Dunlap, Helen O. Daly.

Esmeralda, Edna, Mollie Early, Mrs. Jno. W. Early.

Ford, C. M., Marie Flood, Harriet Ford, Flora Fairfield, Grace Forbes, Alice Fisher, Mrs. Chas. Fulton.

Gray, Alice, Mrs. Bertram Grasshy, Allie Gilbert, Mrs. T. S. Guise, Franklyn Gale, Jane Grey.

Hadow, Mary P., M. Hopkins, Mrs. M. S. Hewes, Gene Hughes, S. Hartford, Mabell Howell, Letty Holmes, Natalie Harvey, May Hillman, Lillian Herlein, Evelyn M. Hammond, Mrs. J. H. Hughes, Annette Hall.

Judah, Percy.

Kehm, Ray, Kitty Kyle, Margaret Keene, Clara Krall.

Laughlin, Anna, May Labey, Mrs. Hubert Labadie, Freida Lewis, Helen B. Lennon, Lillian Lee, Morgia Lytton, Lillian Lawson.

Masson, Mrs. Will C., Marjorie Mack, Janice Meredith, Marion Murray, Eva Moore, Maybelle Meeker, Mrs. G. A. Morrell, Isadore Martin, Julia Mahony, Ethel Martin, Eva Marr, Nellie Melba, A. Marlowe, Leila McIntyre, Fannie McIntyre.

Nelson, Helen, Carlotta Nillson, Emily Nice, Otis, Elita P.

Pierce, Marion, Natalie Porter, Pauline Phelps, Helen Pingree, Leonora B. Patten, Pauline Pauli, Berenice Parker, Mrs. Chas. T. Pearse, Prowell and Curtis.

Quirk, Mrs. W. A.

Robson, Mrs. Stuart, Helen Roberson, Kathryne Raynore, Kate Raye, Mrs. B. Reisman, Stella Rosete, Pearl Revere, Emma Ray.

Sloane, Carmen, Katherine Stanton, Mabel Shaw, Annie E. Samera, Maude C. Shaw, Fanny McIntyre Snader, Hazel Sanger, Marion Sherwood, Louise Southern, Clara Schrader, Clara Sydney, Marcita Sewell.

Townsend, Charlotte, Olive Terry, Silence Tovar, Jennie Tempest, Clara Thropp.

Usell, Carrie, Mrs. L. J. Ulmer.

Veazie, Alice.

Winston, Juliet, Lillian Williams, Lillian Wright, Orieka Worden, Gwen Williams, Jessie Wallace, Marie Wallace, Eva Wescott, Claud Worthington, Ora Waldron, Grace Worth, Marion Walker, Edith Wood, Eleanor Wolfe.

Yorke, Katherine, Mae York, Annie Yeamans, Lillian L. Young.

Zorn, Anita.

MEN.

Arthur, Walter, Ed B. Adams, Fred J. Adams, Robt. Adams, Ellis H. Armstrong, Otto F. Andrie, J. W. Allison.

Berger, Fred G., Jack Burton, Geo. Borgner, Hamilton L. Brooks, Harry Bollingbrook, L. Bird, Earle Burgess, Jos. E. Bernard, Frank Beamist, Walter S. Brower, Theo. Babcock, Lionel Barrymore, Rich'd Buhler, Wm. C. Besley, Arthur Berthelett, Jesse M. Blanchard, Almon Bent, Lawrence Brook, Homer Barton, C. Berwin, Frank C. Bronson, Jno. Bonny, Jas. J. Boyd, J. Frank Burk, Geo. E. Brown.

Clark, Robt., Jos. Corr, Hart Conway, Jack Cowell, Harry Crandall, Harry Cowan, J. D. Clifton, Louis Chevalier, Chauncey Causland, Fred'k Clayton, Ed J. Connely, Claude Clement, Sidney Cox, Jas. R. Cooley, Wm. Clifton, Kelcey Conboy, Verner Clargen, Gardner Crane, Lawrence A. Coever, J. C. Cole.

Dresser, Edw. M., Frank Dickson, Chas. Deland, Lowell B. Drew, Byron Douglass, Jos. Driscoll, Geo. Dear, Frank Dickson, Jno. Dillon, H. L. Dunkinson, Harry Delong, Walter C. De Witt, Allen Doone, Walter Downing, Henry E. Dixey, Arthur Donaldson.

Ellwood, Chas. H., Leonard Emperor, Robt. Edeson, Adelbert S. Elliott, Griffith Evans, J. Gordon Edwards, Wm. Evaris.

Funk, Wilhelm, H. G. Forrest, Frank Farrington, Emmet Foye, Clarence Fleming, Perkins Fisher, Jas. C. Foster, Edw. Fleming, Geo. Farquehar, Jack Flemming.

Garrow, Henry, Geo. L. Gardner, Jno. Glendinning, Caryl Gillin, Theo. Gamble, J. B. Glick, Rich'd Gordon, Lawrence Griffith, Maurice Gru, Fred Grey, Jno. Griffith, Henry Gradsky.

Hall, Alfred H., H. H. Hollis, Edwin Hanford, Gerald Harcourt, H. A. Haywood, Lesley Haskell, Ben Hendricks, Jno. Haines, Jno. C. Hanson, Fred'k Holmes, Macy Harlan, Howell Hansell, Edw. Hayes, Mack Hilliard, W. Holcombe, A. W. Herman, Dell Henderson.

Irving, Lawrence.

Jones, Dick, A. M. Jones, Will A. Jordon.

Kelly, Phil, Fred Kelsey, J. H. Kolzer, Geo. Kenneth, Frank T. Kinsing, Jno. Keefe, G. A. Kennedy, Kingston and Thomas.

Lewis, Geo., Jack La Barge, Dan Lawlor, Adolf Loeb, Harry Lartbee, Bernard Levinson, Jas. Lava, Corwin Luckinoore, Harry Linson, Larry Lawrence, Claude Le Vere, Bernadine B. Leist, Irving M. Lancaster, J. B. Lent, Stanley H. Lewris, Jas. Lackaye, Nelson Lingard.

Mackey, Frank H., Harold Mordaunt, Theo. Marston, Geo. W. Milton, Earl Mitchell, Homer Mullaney, W. P. Mann, Chas. Miller, Wade L. Morton, Dennis Mullen, Jno. J. Murray, Cassie Martin, Sam Mylie, Ernest Meinor, Hershal Mayhall, Antone Mittenwasser, Ollie Mack, Mayo and Howe, E. McNulty, Jno. McDonagh, Thos. H. McKnight, Donald McLaren, Melbourne McDowell, Donald McGregor.

Newman, J. L., Chas. Newsom, W. E. Nankeville.

Ortaney, Feliz, Jno. S. O'Brien, Chas. Ohlmeyer.

Pixley, Gus, Frank Pick, Thos. O. Price, Walter Pearson.

Rose, G. D., Bobby Rankin, Edw. J. Rich, Frank Ricker, Walter Rechten, Chas. Rosskam, Arthur Rarick, W. G. Reynier, C. Rogerson, Geo. Rosiner, Chas. H. Rosskam, Hugh L. Reid, Alva N. Roe, Hal Reed, Chas. P. Rice, J. E. Rickards, Logan H. Reid, A. L. Reid, H. L. Reed.

Sackett, Wallace, Morten Selten, Willie Sterett, Jas. A. Smith, Geo. W. Scott, Alexander Spencer, Geo. Sylvester, Harry S. Sheldon, Harry Stubbs, Frank Sheridan, Emmett Shackelford, Eugene Savoyard, Edw. Sparkman, Jas. H. Stevenson, H. R. Schutter.

Thompson, Dick, Ben Teal, Hamlin Toby, R. H. Turner, T. W. Thompson, Ed S. Thompson, Geo. H. Trader, G. T. Trexler, Chas. S. Turner, Von Boy, Ed, Eugene Van Alstine, Louis Von Wiethoff, Fred'k Van Rensselaer, Yarmo Vedra.

Whittier, Geo. Chas. Wallace, Burton Weaner, Thos. Whiffen, Robt. Wilson, Sterling Whitney, Thos. H. Wilson, W. A. Whitecar, White Whittlesey, W. J. Wilson, K. L. Wiley.

Young, J. A., Oswald Yorke.

Zimmer, F. V.

REGISTERED MATTER.

Clara Paquet, Mrs. J. W. Early, Walter N. Lawrence, Franklyn Whitman, Ernest Franconi, Jas. Corie, Sidney McCardy, F. A. Demerest, Frank Rowan, E. F. Thompson, Laura Rea Byrth.

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TORONTO, 32-34 Fraser Ave.

Correspondence

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): The Thief, with Effie Shannon and Herbert Kelcey, Feb. 26; very capable cast, to large business. Victor Moore in The Talk of New York 28-1; good co.; delighted two large houses. Florence Davis in Are You a Suffragette? 3. Tim Murphy in Cupid and the Dollar 4. Graustark 5. Forty-five Minutes from Broadway 7.

MONTGOMERY.—GRAND (W. A. Mattice): Herbert Kelcey and Effie Shannon in The Thief Feb. 24; very satisfactory; small business. Florence Davis 25. The Talk of New York 2. Cecil Spooner 3.

SELMA.—ACADEMY (William Wilby): Florence Davis 1. Forty-Five Minutes from Broadway 11. The Time, the Place and the Girl 23. Honeymoon Trail 24. Georgia Minstrels 28. King Dodo 29.

TROY.—FOLMAR'S (W. L. Davids): Ruth Grey Feb. 24-26 to packed houses and pleased audiences.

ARKANSAS.

LITTLE ROCK.—CAPITAL (John P. Baird): Third Degree Feb. 21; excellent co., to capacity. Prince of To-night 26; clever performance, and in spite of the continuous down pour of rain, good audiences attended both performances. Dark house all next week.—ITEM: All plans are now ready, and the contracts for the work on the Kempner Theatre will be let by March 5, said Mr. Kempner last night (Feb. 27). We will get to work just as soon as possible on the actual business of erecting the theatre, and before long Little Rock will have a theatre in keeping with the size and importance of the city. Work is now in progress on the foundation, and there will be no delay when the remaining contracts are awarded.

HOT SPRINGS.—AUDITORIUM (Brigham and Head): The Third Degree Feb. 22; an excellent co.; to capacity. The Prince of To-night 27; good co.; S. R. O. Latimore and Leigh Stock co. 28-12. A Stubborn Cinderella and The Three Twins later.—OPERA HOUSE (Matt Kussell): Dubinsky Brothers Stock co. in Mansion of Aching Hearts and When Women Love 20-26.

JONESBORO.—EMPIRE (W. W. Hetherington): Latimore and Leigh Stock Feb. 21-26; delighted good business in A Daughter of the South, A Social Thief, The Man from Kokomo, The Flower of the Ranch, St. Elmo, The Hidden Hand, Faust 2, Little Johnny Jones 3, Careless Cupid 14, 15 (local B. P. O. Elks). The Fighting Parson 31.

FORT SMITH.—GRAND (G. A. Lick): Fulton Stock co. Feb. 21-26 in Woman Against Woman; to excellent business. The Prince of To-night 25; S. R. O.; entire house was sold out in three hours. Fulton Stock in La Belle Marie 28-4. Polly of the Circus 5. William Crane in Father and the Boys 7.

TEXARKANA.—GRAND (Clarence Greenblatt, res. mgr.): St. Elmo Feb. 21 (return); light business. Elliott Dexter in The Prince Chap 23; rather disappointing to a half house. The Girl of the Golden West 28. A Prince of To-night 6. The Three Twins 9.

PINE BLUFF.—ELKS' (C. B. Philpot): Prince Chap Feb. 22; good performance; light business. Three Twins 11. Little Johnny Jones 8.

CALIFORNIA.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger): Max Figman in Mary Jane's Pa Feb. 23; pleased big house. The Red Mill 3.

CHICO.—MAJESTIC (N. O. Turner): The Virginian Feb. 20; pleased a good house.

COLORADO.

GREELEY.—OPERA HOUSE (William Boomer): The Old Homestead returned after a number of years and was well received Feb. 17. The Clansman, presented by a very capable co., to two large and appreciative audiences, matinee and night, 23. Beverly of Graustark to good business, 25. Max Figman in Mary Jane's Pa 15. Blanche Walsh 20. Al. G. Fields and A Stubborn Cinderella to follow.—ITEM: Ground has been broken for the erection of a combination store and theatre, at a cost of $100,000. The theatre is to have a seating capacity of 1,200 and is to be strictly first class in every respect, and it is hoped it will be completed in time for the coming season.

CONNECTICUT.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson): Even uproarious Tom Lewis wasn't the only "good one" in The Yankee Prince Feb. 23; Sherman Wade and the rest of the co. contributed good, full measure; even standing room was scarce. Max Rogers and Maude Rayeord (the M-R team) scored in The Young Turk 28, and a filled house applauded, but wondered just how a Hawaiian hula dancer happened to get into the seraglio. J. E. Dodson in The House Next Door 4.—ITEM: Ex-Manager Howard C. Smith was in town 28 to sell his beautiful estate, "West Lawn," to P. E. Lally, a local millionaire. The reported price is $35,000. WILLIAM P. HOPKINS.

MERIDEN.—POLI'S (A. E. Culver, res. mgr.): The Yankee Prince Feb. 21; to a large and well pleased audience. The Queen of the Moulin Rouge 24; to good business. J. E. Dodson in The House Next Door 25; to S. R. O.; excellent performances. Max Rogers in The Young Turk 2; to a large and well pleased audience. Cohan and Harris' Minstrels 16. The Harvest Moon 17. The Travelling Salesman 31.

NORWICH.—BROADWAY (Ira W. Jackson): The Yankee Prince Feb. 24; drew a large and well pleased audience; Tom Lewis was featured in this and deservedly; the rest of the cast, including Jack Rafael, Charles King, P. B. Platt, Frank Hollins, V. Emmett Lennon, Lois Hoffman, Lila Rhodes and Mildred Elaine, were all clever, and the scenery and costumes bright and attractive.

WATERBURY.—POLI'S (Harry Parsons): A Yankee Prince Feb. 26; attracted a large audience. Max Rogers and co. in The Young Turk 1 pleased a good sized audience. J. E. Dodson in The House Next Door 3. William Brady's new production, Mother, 12. Israel 13.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Purcell and Thornton, Blanche Blair, Mason and Lee, and Hartley and May was the excellent bill week Feb. 21-26; the business, Independent picture taking well. Under Southern Skies 18.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): J. E. Dodson in The House Next Door Feb. 26; crowded house; thoroughly satisfied with co. and play. Pictures and illustrated songs 27; capacity business.—POLI'S Vaudeville 2 to an overflowing house.

STAMFORD.—ALHAMBRA (Degaro Amusement Co.): Vaudeville and pictures Feb. 28-4. Harry Beresford in The Man from Below 5.—FAMILY (Herrick and Bloom): Dark 28-5.

DELAWARE.

WILMINGTON.—AVENUE (Conmee, Edwards and Roth): Lost, Twenty-four Hours, 1-3. Brown of Harvard 7-12.

FLORIDA.

TAMPA.—BAY CASINO (C. C. Parsons): The Manhattan Opera co. in a three weeks' engagement, commencing Feb. 24, with one night excepted (25), which was taken by Nordica; every seat in the house was sold for the Nordica concert and standing room sold at a premium.—ORPHEUM (Ortague and Schooley): The Perschl-Gygnoss co. in Old Heidelberg 21-26; Lovers and Lunatics 28-5.—ITEM: William Triplett's Amusement co. in The Little Rebel 21-26. An American Abroad 28-5.—ITEM: The Perschl Gygnoss co. moved from the Iris to the Orpheum, where it will continue until the completion of its new house, to be called The Mabie Gymnasium.—The Iris is now occupied by the William Triplett Amusement co., with a good stock co., which has a lease on the building for three years.

PENSACOLA.—OPERA HOUSE (John M. Gee): The Thief Feb. 25; attracted a very good audience. Florence Davis in Are You a Suf-

Fragette 2. Graustark 4. Tim Murphy in Cupid and the Dollar 5. Forty-Five Minutes from Broadway 9. Ruth Gray and co. in repertoire 14-19.—ORPHEUM: U. S. Minstrel Maids; second week; to fine business.—LYCEUM: Royal Hungarian Orchestra 26; to packed house.

GEORGIA.

MACON.—GRAND (D. G. Phillips): The Lyman Twins in The Prize Winners 3. Tempest and Sunshine 5. The Talk of New York 9.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): The House of a Thousand Candles Feb. 23, 24; good co.; fine scenery; pleased a big and enthusiastic house. Brewster's Millions 2. Y. M. C. A. 11-15. Great Divide 16. Tupland 17. C. B. Hanford 19. Lion and the Mouse 24.—TURNER: Closed 21-26.—HOB. OAKS, LYRIC: Animated pictures and songs; all had good reels and capacity business.

WALLACE.—MASONIC TEMPLE (C. A. Keating): David Warfield Feb. 9; played to capacity business; best ever offered here. Olga Nethersole in Sapho 17; crowded house and pleased audience. A Stubborn Cinderella 23; good performance to fair audience (considering storm). The Wolf 24; good business (considering more bad weather). Louis James 1, Wilder 7. Mrs. Leslie Carter 14. May Robson 19.

CALDWELL.—OPERA HOUSE (A. F. Isham): Rip Van Winkle 17; to small house.

ILLINOIS.

ELGIN.—OPERA HOUSE (F. W. Jencks): The County Sheriff Feb. 26; crowded house at matinee; fair night house; pleased at popular prices. The Money and the Girl 28 pleased fair house; Manager Jencks has arranged for a return date; John E. Young took the comedy part in this new piece, which had its initial production at Michigan City, Ind., 24; Agnes Bilal took the leading female part; while J. S. Kinslow is the villain; J. J. Garrity is co. manager; Lawrence Wood who took the part of Rev. Pollock came in for much praise. Wilton Lackaye in The Battle 1, with Julie Herne, drew good house and pleased. The House of a Thousand Candles 2. Burr McIntosh in A Gentleman from Mississippi 3.

PEORIA.—MAJESTIC (Henry Sandmeyer, jr., res. mgr.): The Heart of Alaska Feb. 24-26 to fine production; co. extra good; business little. W. H. Turner in The Sporting Deacon 1-3; strong attraction; drew well. The Squaw Man 8-9.—Eight Bells 6-9.—ITEM: The Shuberts, through their representatives, Mr. Clarke and Architect McClure, have been figuring on erecting a theatre to adjoin the National Hotel. They can obtain a frontage of 70 feet on Hamilton Street with a depth of 144 feet. The plans in all probability will be carried through.

SPRINGFIELD.—MAJESTIC (C. H. Rumsey, res. mgr.): Heart of Alaska Feb. 20-23; fair co. and business. Gentleman from Mississippi 24; excellent co., to packed house. Montana 25, 26; poor co. and business. The Squaw Man 27-2; opened to good business and well pleased. William H. Turner in The Sporting Deacon 3-5. Go-Won-Go-Mohawk, Indian Mail Carriers, 6-9. Eight Bells 10-12.—CHATTERTON (E. H. Houck, res. mgr.): St. Louis Symphony Orchestra 26; excellent concert, to fair business.

JOLIET.—THEATRE (J. T. Henderson, res. mgr.): Polly of the Circus Feb. 19; splendid; capacity. The Soul Kiss 20; fair; good business. Howe's moving pictures 21; good, to good business. A Gentleman from Mississippi 26; splendid; capacity. The Money and the Girl 27; pleased capacity. The Wolf 28. The House of a Thousand Candles 1. The Girl Question 2. Three Twins 9. Lotta Mann in The Man Who Stood Still 11 (return).

AURORA.—OPERA HOUSE (Charles Lamb, res. mgr.): Lyman Howe 23; pleased fair business. John E. Young in The Money and the Girl 26; two performances; very good co.; to medium business. The County Sheriff 27; matinee and night; to good business. The Wolf 1. A Gentleman from Mississippi 2. The House of a Thousand Candles 3 (return). Al. G. Field's Minstrels 6. The Three Twins 8. The Belle of Japan 13.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Leop, Dysart and Pierce): Wilton Lackaye in The Battle Feb. 28; he was greeted by a large house and certainly made more than good. Shadowed by Three 1. The Wolf 3. Belle of Japan 11. They Loved a Lassie 15.—ITEM: Belvidere has been favored with better attractions this season than ever before. The attractions are booked through the Wingland Agency, of Chicago.

QUINCY.—EMPIRE (W. L. Bushy, res. mgr.): Maxwell-Hall Stock co. Feb. 20-26; good business and satisfaction; plays: The Fatal Orth, Shipwrecked, East Lynne, A Deserted Bride, Sapho, Her Great Secret, The Scout's Revenge, The Hypnotic Flints 27-5; opened to large houses. The House of a Thousand Candles 7. Al. G. Field's Minstrels 10. The Money and the Girl 12.

STERLING.—ACADEMY (W. F. Lipp): The Empire Dramatic co. Feb. 21-26; presented At the Risk of His Life, A Runaway Match, Man of Mystery, The Senator's Daughter, and Heart of New York; fair co. and business. The Lid Lifters 9. Old Arkansas 12. House of a Thousand Candles 17. Maxwell-Hall co. 28-April 1.

OTTAWA.—THEATRE (M. Duffy): The Goddess of Liberty Feb. 16; best attraction of year, to capacity house. Morgan and Lowry's Minstrels 24; to fair house. The House of a Thousand Candles 4. The Girl Question 5. Zenfro co. 6-12. They Loved a Lassie 13.

ROCKFORD.—GRAND (George C. Sackett): Grace Hayward co. Feb. 21-26 presented Graustark to good business.—MAJESTIC (Robert Sherman): Sherman Stock co. in The Girl and the Captain 21-23. The Jew Detective 24-26 pleased good business.

MORRISON.—AUDITORIUM (A. B. Lewis): Shadowed by Three Feb. 23; good co., to poor business. A Girl of the Mountains 1. College Glee Club 4. Moonshiner's Daughter 5. Old Arkansaw 11.

TAYLORVILLE.—ELKS' (Jerry Hogan): Hickman-Bessey co. week of Feb. 21; broke all records attendance and gave excellent satisfaction. Dr. Gunsaulus (lecture) 2. Local 11. Latimer-Leigh co. 14-19.

BEARDSTOWN.—OPERA HOUSE (William H. Deppe): The Man on the Box 1; canceled. Two Merry Tramps 8.

MATTOON.—THEATRE (J. Koechler): Brewster's Millions Feb. 26; delighted good house.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): County Sheriff 11.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): National Stock co. Feb. 21-26 to good business in Dad's Girl, In Arizona, Hoosier State Folks, A Woman's Honor, Her Husband's Sin, A Woman's Heart, East Lynne, Temptation of Money, A Romance of the West, and The Fatal Shadow. Rosar-Mason Stock co. 28-5; opened to large house in Michael Strogoff; followed by Princess Patches, Shadows of a Great City, The Bowery Girl, The Bosom Friend of Bowser, and Faust. Norman Hackett in Classmates 7. Otis Skinner in Your Humble Servant 8. The Three Twins 12.—AUDITORIUM (Harry G. Sommers): The Vlonsaley String Quartette 22; entertained well; large house. The House of a Thousand Candles 23; two good performances to fair business. Fritzi Scheff in The Prima Donna 24; pleased capacity house; star ably supported by John B. Hazzard. Rose Stahl in The Chorus Lady 2. Al. G. Field's Minstrels 5. The Golden Girl 10.—INDIANA (Thomas Moss): Indiana Theatre Stock co. in The Two Orphans 20-26. The Cowboy and the Lady 27-5; business good.

HUNTINGTON.—THEATRE (H. E. Rosebrough): Grace Van Studdiford Feb. 26; played to capacity; co. was unusually strong and was given a very enthusiastic reception. Graustark 1; co. very good and played to good business. They Loved a Lassie 4. The Girl at the Helm 7. Henderson's Comedians 11, 12. Culhane's Comedians 14-19. A House of a Thousand Candles 22. Polly of the Circus 24.—ITEMS: The Ladies' Guild gave one of the largest home talent productions ever put on in Huntington, and they were greeted by three packed houses 21-23. Over 300 people took part.—The Board of Health forced Mr. Chenery to fumigate all costumes before they were used in this city, as this production was put on in Peru previous to coming here, and there were some cases of smallpox there at that time.—Miss Van Studdiford while here was entertained by Mr. and Mrs. C. L. Allman.

HAMMOND.—TOWLES' OPERA HOUSE (George L. Manderbach, res. mgr.): Sidell and Jack's Vaudeville Feb. 21-23 failed to please; business poor. The Money and the Girl 25, with John E. Young; very good production; best of satisfaction; Mr. Young was supported by the following capable co.: J. S. Kinslow, Howard Miesimer, Sidney Stone, Bolland Cummings, Lawrence Wood, Fred Monley, Jack Ware, Agnes Bilal, Blanche Alexandre, Minnie Jarbeau, Charlotte Learn, and Helen Wash; Mr. Young scored as big a hit in his new play as he did in Time, the Place and the Girl. The Golden Girl 27; very good co., to good business. They Loved a Lassie 6. The Wolf 2. A Gentleman from Mississippi 10. The Three Twins 13. The Chicago Minstrels Club 14. The Lid Lifters 18.

FORT WAYNE.—MAJESTIC (Rice and Stair): Monte Cristo Feb. 20; good house. Preston-Brickert Stock co. in Big Hearted Jim 22-24, with matinee; played to big houses. Golden Girl 25; packed house. Graustark 26, matinee and evening; pleased good houses. S. H. Dudley in His Honor the Barber 27; packed house. Israel 28. Robert Hilliard in A Fool There Was 1. Preston-Brickert co. 2. School Days 3-5. Girl at the Helm 6.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday): The Whitney Musical Comedy co. closed a week's engagement here Feb. 26 with crowded houses; so well were they liked, they will play a return in April. Vogel's Minstrels 5. The Traveling Salesman 8. The Girl at the Helm 12.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): The Money and the Girl Feb. 24; first appearance on any stage; play was well received and praised by local press and patrons; the large audience pronounced it the best offering of the season. The Soul Kiss 28; big business; pleased audience. St. Elmo 2. The Wolf 4. Classmates 6.

ANDERSON.—OPERA HOUSE (J. E. Hennings): The Golden Girl Feb. 17 gave poor satisfaction, to good business. His Last Dollar 24 delighted a well filled house. Allen Stock co. 28-5 in repertoire, with Ethel May, the Mysterious Girl; gave excellent satisfaction, to big business.

LOGANSPORT.—THEATRE NELSON (Fred Smith): The House of a Thousand Candles Feb. 28; to fair sized attendance. Grace Van Studdiford in The Golden Butterfly 1; biggest business and best attraction this season. Graustark 8. They Loved a Lassie 9.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris): Duncan Hypnotic co. Feb. 21-26; amused packed houses nightly. Donald Robertson in The Art of Life 3. The Traveling Salesman 12.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer): Brush, magician, Feb. 17; drew packed house. The Girl at the Helm 24 delighted fine house. Fort Wayne Stock co. 3. Golden Gulch (local) 9.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis): A Girl at the Helm Feb. 25; very good, to a packed house; well pleased. Frederick Warde (Lecture) 18. Honolulu Students 31.

AUBURN.—OPERA HOUSE (D. C. Henry): Vaudeville and pictures Feb. 27; good, to fair house. Carter of the Lazy Y 7. I. Morgan's Minstrels 10. High School Concert (local) 11.

RICHMOND.—GENNETT (H. G. Sommers): Eight Bells Feb. 21; very good co. The Golden Girl 26; pleased good house.—PHILLIPS (O. G. Murray): Dark 21-26.

PRINCETON.—KIDD (George P. Kidd): St. Elmo Feb. 26; good; good house. Mike (local) The Near King of Bosuland 3.

WABASH.—EAGLES' (C. A. Holden): Graustark Feb. 25; excellent attraction; good business.

EVANSVILLE.—WELLS BIJOU (Charles H. Sweeton): Paid in Full Feb. 27, 28; pleased good houses. John Drew 8.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): Peter McQueen, illustrated lecture, Feb. 26; to good business; pleased. Eugene Moore in The Tiger and the Lamb 1. The Rogers-Grilley Recitals 15.—ITEMS: Eugene Moore was a pleasant caller 1.—The Three Twins did $1,326.60 at A. J. Busby's Syndicate Theatre in Waterloo, Iowa, 18.—Wilton Lackaye in The Battle will be the first legitimate attraction to play the Bijou at Dubuque, Iowa, under the new regime. 2.—It may be news to the numerous friends of Grace Cameron to know that she is touring Iowa in Nancy, a four-act comedy by C. H. Kerr.—The ministers at Mankato, Minn., have renewed their war on Sunday performances there, and the case will be taken into the courts by the managers.—The Stolen Story is to be produced by the Des Moines Press Club in April.—George Irving has succeeded Clay Clement as the drain man in The Servant in the House. Mr. Irving has been playing the vicar and is succeeded in that part by Henry Travers, who has been playing the butler.—"Peter," the big hippopotamus belonging to Ringling Brothers, died at Winter quarters in Baraboo 22.—Frederic Sullivan is making a fine reputation for himself as director of the Princess Stock co. in Des Moines and is giving the State the best sample of good stock productions ever seen in Iowa.—Busby Brothers announce that they will have an airdome at Waterloo this Summer, with a seating capacity of 1,500. In case of inclement weather the attractions will be transferred to one of the management's theatres.—The Morgan and Sherman Stock cos. will fill prolonged engagements in the new airdome.—Manager Ellsworth left 2 for northern Iowa to attend a big disposal sale on the Ellsworth ranch of 5,712 acres.—Claire McDowell, late of the 101 Ranch Wild West, is spending the Winter at his home here. FRANK E. FOSTER.

WATERLOO.—SYNDICATE (A. J. Busby): North Brothers Stock Feb. 21-26 to good business all week; opening night the largest house since the opening of the house. The Chicago Ladies' Orchestra was a hit. Plays presented: Prince of Rogues, The Golden Ranch Round Up, In Love With Her Husband, Village Peace Maker, A Father's Revenge, The Girl in White, and The Girl and the Outlaw. North Brothers Stock (return) 28-5.—WATERLOO (A. J. Busby): The Girl and the Stampede 22 to fair business. A Pair of Country Kids 23; business poor, to good business. Dark 1-5. Maxwell-Hall Stock 7-12.—ITEM: Manager Will Busby will erect an airdome here this Summer, the Treasurer Herbert Parker will be in charge, and the opening will be Decoration Day, the attractions will be stock and vaudeville, and on stormy nights they will be given in the Waterloo.

DUBUQUE.—GRAND (William L. Bradley): The Three Twins 1. The Traveling Salesman 2. Local 4. Local 7. George Arliss in Septimus 8. Shadowed by Three 9. The Newlyweds and Their Baby 11. The Golden Girl 12. The Tiger and the Lamb 13. A Hired Girl 14. The House of a Thousand Candles 15. Grace Van Studdiford in The Golden Butterfly 18. David Warfield in The Music Master 17. The Goddess of Liberty 19. Howe's moving pictures.—BIJOU (Jake Rosenthal): Wilton Lackaye in The Battle 3.

KEOKUK.—OPERA HOUSE (D. L. Hughes): Ramos Spanish Orchestra in Y. M. C. A. Lecture Course Feb. 21 good co., to capacity. Another Night in Bohemia, amateur minstrels, 22; second annual benefit for Keokuk baseball club in Central Association; local amateurs assisted by vocalists from nearby points; gave fine amateur performance to S. R. O.; O. B. Johnson, of Fort Madison, in monologue, made a great hit. Brewster's Millions 23; fair co., to good business. The Traveling Salesman 8.

MASON CITY.—WILSON (Arthur and Hefner): The Hickman-Bessey co. opened Feb. 21 with Thorns and Orange Blossoms, St. Elmo 22, The Sweetest Girl of All 23, The Call of His Mate 24, The Red Circle 25, and The Gay Mr. Cupid 26; playing to excellent business throughout engagement. Traveling Salesman 1. Wrestling Match 2. University Play 4. Y. M. C. A. Lecture Course 11. The Goddess of Liberty 14. Frank Goteh 16. Y. M. C. A. Lecture Course 17. The Golden Girl 21. Polly of the Circus 31.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin-Kindt and Co.): Dark Feb. 22-26. The Girl of the Mountain 26; fair audience. Shadowed by Three 27; satisfactory to light business. Dark 28-2. Money and the Girl 6. Al. G. Field's Minstrels 7.—OPERA HOUSE (D. L. Hughes): Lillian Russell 4. The Traveling Salesman 5, 7. The Newlyweds and Their Baby 10.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co.): Lid Lifters Burlesquers 1; did big business and is a good one-night burlesque; Cliff Wodersky "is game" agent. Fulton Stock co. 3-5. Al. G. Field's Minstrels 8. Money and the Girl 11. Tim Murphy in Cupid and the Dollar, with his dainty wife, Dorothy Sherred, 18.

ANAMOSA.—GRAND (H. Lohrman): Just a Woman's Way Feb. 22; excellent satisfaction. Hood and Browning in Night Riders of Tennessee 1. Tiger and the Lamb 6.—ITEM: Clifford L. Niles has leased the Grand to H. Lohrman for a period of one year.

SPENCER.—OPERA HOUSE (Franklin Floete): Eugene Moore's Tiger and the Lamb Feb. 23; good, to fair house. M. G. M. Lecture 24; good, to packed house. The Hidden Hand 3. M. G. M. Lecture, Mrs. Beecher 12. Mahara's Minstrels 22.

FORT DODGE.—ARMORY (William P. Derner): Guy Hickman, with the Hickman-Bessey Stock co., Feb. 28; in The Sweetest Girl of All, The Call of His Mate, and The Red Circle; to good business. Grace Cameron in Nancy 3.

PERRY.—OPERA HOUSE (R. W. Walton): The Little Homestead Feb. 26 pleased good business. The Morgan Stock co. opened third engagement here 28 to crowded house.

KANSAS.

PARSONS.—ELKS' (Harry Mitchell): Vaudeville Feb. 14-16; Jennings, Jewell and Davenport, Edna Davenport, Jos Alvias, Porter J. White's Faust 17. Isle of Spice 18; big house. Brewster's Millions 19 to splendid business. Little Homestead 21. Top o' th' World 5. May Stewart 7. Polly of the Circus 9. Servant in the House 15. Lillian Russell 27.—ITEM: Vaudeville has been discontinued and a stock co. will be started 14. Mr. Hodkins is now in Chicago organizing a co.

OTTAWA.—ROHRBAUGH (S. R. Hubbard): Come Back to Erin Feb. 22; small audience. Polly of the Circus 24; largest house of the season; clever performance; appreciative audience. The Floyds 1. W. A. Dunean Repertoire co. 3-5.

FORT SCOTT.—DAVIDSON (Harry G. Ernich): Brewster's Millions Feb. 21; fair house and gave good attraction. King Dodo drew big house and gave fine performance 24. Polly of the Circus 7. The Servant in the House 16.

INDEPENDENCE.—BELDORF (Charles F. Doran): The Servant in the House Feb. 22; excellent co. and performance; good house and appreciative audience. Top o' th' World 3.

HUTCHINSON.—HOME (W. A. Lee): The Missouri Girl Feb. 24; good co., to fair business. Charles E. Mack in Come Back to Erin (canceled on six hours' notice).

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill): Polly of the Circus Feb. 23; excellent co.; capacity house. The Girl Question 28; good co.; good house.

COLUMBUS.—McGHIE'S (W. R. McGhie): Columbus Stock co. (local) Feb. 23 and 26 to light business; storms both nights. Polly of the Circus 10. St. Elmo 14.

WINFIELD.—OPERA HOUSE (G. G. Garr): The Servant in the House Feb. 24; excellent co.; fair house. Top o' th' World 9.

LEAVENWORTH.—PEOPLE'S (Maurice Cunningham): Boston Ideal Opera co. Feb. 20-3 in semi-weekly change; business only fair.

KENTUCKY.

OWENSBORO.—GRAND (Pedley and Burch): Yankee Doodle Boys Feb. 25 to slim attendance; performance poor. Paid in Full 1 to fair business; pleased. Traveling Salesman 18. Faust 19. Strongheart 24. Buster Brown 25. Girl of U. S. A. 26.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): Coburn's Minstrels Feb. 25 to packed house; Fred Hesper and Billy Blackwell, local men with Coburn, were given an ovation. A Gentleman from Mississippi 3.

LEXINGTON.—OPERA HOUSE (Charles Scott): Paid in Full 2 (return) to good business; good performance.—AUDITORIUM: Dark.

LOUISIANA.

JENNINGS.—THEATRE ARDENNES (W. O. Ligon): Tim Murphy in Cupid and the Dollar Feb. 24; excellent co., poor business. Forty-Five Minutes from Broadway 26; good co., fair business.—ITEMS: Dorothy Sherred, leading, with Tim Murphy, was sick at Jennings and her role was played by an understudy.—No further bookings this season.

SHREVEPORT.—OPERA HOUSE (Ehrlich Brothers and Coleman): A Stubborn Cinderella Feb. 22; excellent co., to good business. The Girl of the Golden West 26, 27; good co., to good business. The Third Degree 5. The Three Twins 7, 8. Little Johnny Jones 12. The Prince of To-night 15.

MAINE.

LEWISTON.—EMPIRE (J. F. O'Brien): Local Musical and Literary Club in Fra Diavolo Feb. 25; big house; principals and chorus excellent. Lois Fuller 28. The popularity of Maude Adams was evidenced by the large audience which greeted What Every Woman Knows 28; nothing in which Miss Adams has been seen here before approaches in interest this delightful play; her support left little to be desired; especially good was the strong and capable conception of the role of John Shand by Richard Bennett. Under Southern Skies 3. Young-Adam Stock co. 7-12. Chicago Stock co. 14-19. Henrietta Crosman in Sham 21.

BANGOR.—OPERA HOUSE (F. A. Owen): The Young-Adams co. closed Feb. 26, and presented to fair audiences: Drives from Home, The Circus Girl, The Curse of Beauty, A Woman's Struggle, St. Elmo, Less Than Kin, The Gambler's Sweetheart, Wanted—A Wife; Thorns and Orange Blossoms, Lost and Won, and East Lynne. Lois Fuller and Barefooted Dancers 28; had a good audience.

BRUNSWICK.—TOWN HALL (H. J. Given): Bowdoin Athletic Exhibition Feb. 25. A. C. I. Musical Club 28. Circle Cremaste Dramatic Club 28.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Henrietta Crosman in Sham 16. Chicago Stock co. 28-April 2.

MARYLAND.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): California Girls Feb. 26; fair; good business. Monte Carlo Girls 12. George Hidley in The Joy Rider 19. Land of Nod 26. St. Elmo 28.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George B. Wiley, res. mgr.): Phil Ott's Comedians Feb. 24-26 (matinee 26) presented The Man and the Mummy and The Boston Belle; Mr. Ott introduced an innovation; he made his performance continuous, cutting out intermission; this made the performances more compact and closed them earlier, without cutting out any of the performance; it was a clean and enjoyable performance from every standpoint, and the co., though small, was excellent; Phil Ott, Al. Steltman, Nettie Nelson, Mary Harlen, and Bernard Sats scored hits; chorus small, but good; the co. has been very successful so far on the New England circuit; attendance good. Concert 27; vaudeville and pictures, to good attendance. Tom Lewis in The Yankee Prince 3. Concert 4. Under Southern Skies 10.—ITEMS: John A. Dalton, who made such a big hit with the Perpasch's Stock co. at Indianapolis, is a native of this city, where he gained his first experience in the Barry-Burke Stock co.—If some bright manager would place a stock co. in this city the coming Summer he would meet with generous support from the public. It would be a success from the start with a good co. and well selected plays. The venture would yield big returns.—George B. Gardner, Mirror correspondent at Newport, R. I., has returned from a delightful three weeks' trip to the West Indies.—The many friends of Harry B. Haddad are pleased to learn that he has directed and staged one of the season's big hits, Cyril Scott, in The Lottery Man.—John Dillon has gone to Rutland, Mass., for his health.—Edward Tobin, of this city, is musical director of the New Shubert Theatre, Boston, Mass.—The big theatrical ball to be given by Lee L. Leger will take place Lexington Day night, April 19, and will be attended by An American Idea co.—John B. Garvey has joined The Man Who Owns Broadway co.

W. F. GEE.

WORCESTER.—THEATRE (J. F. Burke): J. E. Dodson in The House Next Door Feb. 24; excellent co., to capacity. Under Southern Skies 25, 26; good co. and business. Maude Adams in What Every Woman Knows 2; excellent co.; S. R. O. The Yankee Prince 4, 5. Way Down East 7-12. Rebecca of Sunnybrook Farm 14-17. The Harvest Moon 18, 19.—FRANKLIN SQUARE (Joseph A. Mack): In Panama 28-5; good co. and business. Cole and Johnson in Red Moon 7-12. Via Wireless 14-19.

NORTHAMPTON.—ACADEMY (H. J. Potter): Bennett and Moulton co. Feb. 28-3; entertained fairly good houses; plays: The Col-

lage Girl, A Cowboy's Romance, and When the Bell Tolls. Marrietta Olly in Baccarat 3; excellently acted and enthusiastically received by a large college house. John Mason 7. Smith College Glee Club 9. Nazimova 12. Whitside-Hirsman co. 14-16. Eddie Foy 18. Creatore's Band 30. Yale Stock co. 31-April 2.

HAVERHILL.—ACADEMY (Will H. Stevens): Vaudeville Feb. 28-5; good bill, to splendid business; Verona Verdi and her brother were the most pleasing and taking features, and won much applause for their musical work. Vaudeville 7-12, with Lady Betty for the headliner. Others being Ethel Fuller and co. in A House of Cards, Thea Lightner, and Newhoff and Phelps. Henrietta Crosman in Sham 15.

BROCKTON.—CITY (W. B. Cross): The Leigh De Lacy Stock co. Feb. 28-5 opened in Clothes to capacity, and gave fine performance; Leigh De Lacy, Marion C. Chester, John Meehan, W. H. Dimock, and Charles Stevens were heartily received, and deserve mention for good work. Under Southern Skies 9. Henrietta Crosman in Sham 28.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): Pictures Feb. 21-26. Under Southern Skies 7. Yale Stock co. 14-16.

MICHIGAN.

GRAND RAPIDS.—POWERS' (Mrs. Billman): Frital Scheff in The Prima Donna Feb. 25 drew an enormous house; chairs in the balcony, aisles and standing room were used bringing upon the management, a reprimand from the Board of Fire Commissioners. Although pleasing, the entertainment could not be considered noteworthy. They Loved a Lassie 26, 27 proved to be an excellent offering and deserved better business than it received. Robert Hilliard in A Fool There Was 28; a praiseworthy production, to excellent business. Rose Stahl in The Chorus Lady 4, 5.—MAJESTIC (Orin Stair): His Honor the Barber 24-26 pleased good business. School Days 27-2 pleased good business. The Indian Mail Carrier 3-5. A Knight for a Day 6-9. Rip Van Winkle 10-12. Mrs. Wiggs of the Cabbage Patch 13-16. The Catherine Countiss co. will open April 10 for Spring season of stock.—GARRICK (Frank Rose): Hall's Associate Players closed their engagement with St. Elmo and Lena Rivers 27-5, and the patrons will be sorry to see them go. The Western Vaudeville Managers' Association has opened negotiations for the house for a season of 10, 20 30 vaudeville.

KALAMAZOO.—ACADEMY (B. A. Bush): The Manhattan Stock co. Feb. 28-5; presented Little Miss Robinson Crusoe, The Girl and the Gambler, Heart of the Blue Ridge, A Prisoner of Andersonville, Man of Mystery, The Man from Sacramento, and The Store Girl; very good co.; business good entire engagement. Havanna 14.—FULLER (W. J. Donnelly): Ten Nights in a Bar Room 23; drew small house. The Great Divide 24; pleased fair sized audience. A Girl at the Helm 26; splendid co.; to good business. They Loved a Lassie 28 (return); delighted. Go-Won-Go-Mohawk and co. 1; satisfied light houses matinee and evening. The Golden Girl 2. Rose Stahl in The Chorus Lady 3. Al. G. Field's Minstrels 4. Hall's Associate Players 7-12.—ITEM: W. J. (Billy) Donnelly assumed the management of the Fuller 1, succeeding H. S. Carter. Mr. Donnelly is popular and widely known in the theatrical world. For six years he was general manager for the Al. G. Field's Minstrels and for the past two years has been general representative for B. C. Whitney's productions.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): Billy Taylor (local) Feb. 24, 25; to capacity. International Philharmonic Orchestra (local) 28; good business. The Great Divide 1. The Girl Question 4. Lyman Howe 5. The Toymaker 8. Billy the Kid 9. The Time, the Place and the Girl 14. Shaun Rhaue (local) 17. Powers, hypnotist, 21-26.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson): Palmer Kellogg's special production of Pinafore 3, 4. The Golden Girl 5. Norman Hackett in Classmates 9. Joseph M. Gaites' sumptuous production, The Three Twins, 15. The White Squaw 18. Lyman H. Howe's Greater Travel Festival 30. The Sorosis offer Cinderella, under direction John Wilson Dodge, 31-April 1.

FLINT.—STONE'S (Albert C. Benz): Jack Johnson Feb. 17 to packed house. Charles Evans in They Loved a Lassie 22; full house and pleased; those of the co. deserving special mention are Amy Hamlin, George Pettingill, Helena Phillips, J. Merrick, Alice York, and Forrest Huff. The Oscar Cook Stock co. 28-5 in Orange Blossoms to good business. The Golden Girl 6.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): The Girl at the Helm Feb. 23; gave good account of themselves. Sunny South 28; fair business. Rose Stahl in The Chorus Lady 27; kept a well filled house in continuous uproar and was pronounced best attraction this season. National Stock co. 28-5. Rosar Mason Stock co. 6-12.

ADRIAN.—CROSWELL OPERA HOUSE (G. D. Hardy): Tom Marks' Stock co. Feb. 21-26 in repertoire to the largest stock co. business the house ever had; offered Our Irish Boarder, Jerry the Tramp, In North Carolina, Gerry Owen, The Duke's Daughter, and Sergeant Rafferty; giving very good satisfaction. A Knight for a Day 4.

ESCANABA.—OPERA HOUSE (P. M. Petersen): Dougherty Stock co. Feb. 24-27; pleased big business. Man of the Hour 2. Tempest and Sunshine 5, 6. The Time, the Place and the Girl 18.—ITEM: Virginia Keating, lately with The Fourth Estate co. in Chicago, is a guest of her sister, Mrs. H. T. Robertson, of this city.

SAGINAW.—ACADEMY (A. E. Carpenter): Mr. Hopkinson Feb. 26; to good business; good performance. Edwin Mordant in The Great Divide 27; pleased fair house; excellent attraction. Go-Won-Go-Mohawk 28; to fair business. Professor Powers, hypnotist, 1. Mrs. Wiggs of the Cabbage Patch 5.

CHARLOTTE.—THOMAS' OPERA HOUSE (Donovan and Lane): Trousdale Brothers presented The Man on the Box Feb. 25; pleased a good house; Jean Ward as Elizabeth Annesley particularly worthy of mention. Eables' Minstrels (local) 11.

MUSKEGON.—GRAND (Lou Somers): Great Divide (third time here) Feb. 25 pleased good business. Ten Nights in a Bar Room 26; fair. Billy Clifford in a Girl at the Helm 28. Go-Won-Go Mohawk 2. Man on the Box 5. Sunny South 6.

ALPENA.—TEMPLE (W. B. Roberson): Tempest and Sunshine Feb. 22 pleased large matinee and good house at night.—MALTZ OPERA HOUSE (Steele and Denison): Scire and Cook Hypnotist Comedy co. 21-26; good business.

HANCOCK.—KERREDGE (Ray Kerredge): D'Urbana and His Band Feb. 21-27; pleased good houses. The Man of the Hour 28; pleased. Lyman H. Howe 1, 2. D'Urbano 4. The Great Divide 5.

CALUMET.—THEATRE (J. D. Caddihy): The Man of the Hour Feb. 26, matinee and evening, to two good size houses; highly appreciated. Lyman H. Howe 27, 28. D'Urbano's Band 1-6.

TRAVERSE CITY.—STEINBERG'S GRAND (George S. Challis): The Toymakers 1; plenty of fun by a good co., to light business. Texas Cattle King 4. The Kissing Girl 7.—CITY OPERA HOUSE (T. C. Wilhelm): Dark.

IRON MOUNTAIN.—OPERA HOUSE (A. J. Rundle): Man of the Hour Feb. 23 pleased capacity house. Tempest and Sunshine 2. The Toymakers 12.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): Polly of the Circus Feb. 21; canceled. The Sunny South co. 28; poor house.

CADILLAC.—THEATRE (Tom Kress): The Great Divide Feb. 28 to S. R. O., to a well pleased house. A Girl at the Helm 5. A Texas Cattle King 8. The Girl Question 8.

JACKSON.—ATHENAEUM (H. J. Porter): Al. G. Field's Minstrels 2. The Golden Girl 3. A Knight for a Day 5.

BATTLE CREEK.—POST (E. B. Smith): They Loved a Lassie 1 pleased large house.

MINNESOTA.

ALBERT LEA.—BROADWAY (F. H. Mallery): The Three Twins Feb. 20; fine co.; to capacity house. Flora De Voss co. 21-27; good co. and specialties, to good business. The Traveling Salesman 28. House of a Thousand Candles 6. The Servant in the House 10.—ITEM: Harry T. Layman, of Minneapolis, has leased the Firemen's Auditorium for a period of three years, commencing Feb. 28. Two performances will be given each evening, except Sunday, consisting of motion pictures, vaudeville, illustrated songs and selections by the regular house orchestra. Arley Hayne Marshall has been engaged as singer.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Joseph M. Gaites presented The Three Twins Feb. 22; an excellent co.; satisfaction; to fair business; they were snowbound

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ITEM: Harry T. Layman, of Minneapolis, has leased the Firemen's Auditorium for a period of three years, commencing Feb. 28. Two performances will be given each evening, except Sunday, consisting of motion pictures, vaudeville, illustrated songs and selections by the regular house orchestra. Arley Hayne Marshall has been engaged as singer.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Joseph M. Gaites presented The Three Twins Feb. 22; an excellent co.; satisfaction; to fair business; they were snowbound

and did not arrive until after 9 o'clock; otherwise would have had good house. The Traveling Salesman 25; pleased good business. House of a Thousand Candles 8. Wrestling match, Ordman and Johnson, 10. Barnard Dailey 11.

WISONA.—OPERA HOUSE (O. F. Burlingame): Three Twins Feb. 26 pleased two packed houses; third engagement in this city; Thomas Whiffen as Jack Darling scored a big hit. A Texas Ranger 27 to good business. Bernard Daly 4. Flora De Voss Repertoire co. 6. The Servant in the House 8. The Music Master 10.

AUSTIN.—GEM (W. J. Mahnke): North Brothers Feb. 12-18; presented The Prince of Limerick, Golden Ranch Round-Up, In Love with Her Husband, Sapho, A Father's Revenge, Just a Little Girl (matinee), Girl and the Outlaw, and The Village Peacemaker; to average business; good co. Grace Cameron in Nancy 2; pleased fair house.

MISSISSIPPI.

JACKSON.—CENTURY (S. C. Marshall): The Third Degree Feb. 26; excellent co. and pleased good business. Fernanda Eliscu deserving special mention. Cecil Spooner 1. Prince of To-night 4. Florence Davis 8. Commencement Day 15. Little Johnnie Jones 17. Three Twins 28.

BILOXI.—DUKATES (Low Ross): Forty-five Minutes from Broadway Feb. 7; canceled. Vaudeville and moving pictures 21-26; fair business.

MERIDIAN.—OPERA HOUSE (E. E. Jones): Cecil Spooner in The Little Terror 2. Henry Woodruff in The Prince of To-night 5.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley): King Dodo Feb. 22; a first-class co. and presentation in every respect; costumes and scenery of unusual beauty; greatly pleased fair business. Lillian Russell in The First Night 25; enthusiastically received and responded to curtain calls; supporting co. perfect in every part; Digby Bell shared honors with the star; business to capacity. The Newlyweds 27, 28. St. Louis Symphony Orchestra 3. William H. Crane in Father and the Boys 4, 5. The Golden Butterfly 6. The Goddess of Liberty 10.——LYCEUM (C. U. Philley): In Wyoming 20-23; a good co. and presentation; Frank Patton was excellent in a character part; Frank B. Fanning also deserves special mention; business fair. The Avenue Girls 24-26 pleased good business; Nelson and Millege and Hazel Sanger were great hits in the olio. The Phantom Detective 27-2. The New Century Girls 3-5.——AUDITORIUM: The Rhoda Royal Circus 21-26; a pleasing attraction in every way; business fair.

JEFFERSON CITY.—JEFFERSON (Richard Aset): Little Johnny Jones Feb. 24; medium and poor business. Isle of Spice 26; pleased light returns. Land of Nod 5. Polly of the Circus 15. Top o' th' World 17. Old Homestead 19.

FULTON.—PRATT'S (Gaw and Newland): College Girls Feb. 21; pleased capacity house. Isle of Spice 25; excellent attraction; good house. Tempest and Sunshine 5. Little Homestead 18.

KIRKSVILLE.—HARRINGTON (Herbert S. Swasey): Local talent Feb. 23, 24; pleased fair business. The Girl Question 2; had large advance sale. Irish Senator 7. Elks' Benefit 9-11. Polly of the Circus 17.

HANNIBAL.—PARK (J. B. Price): The Isle of Spice 1. Lillian Russell in The First Night 5. Al. G. Field's Minstrels 11. The Clansman 12.

MEXICO.—OPERA HOUSE (A. R. Waterman): Little Johnny Jones Feb. 25. Tempest and Sunshine 2. Polly of the Circus 16.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): The Wolf Feb. 27, 28. Louis James 6, 7. Williams 10. Schumann-Heink 10. May Robson 11. Mrs. Leslie Carter 18, 19. The Virginian 20, 21. Cousin Kate 29.——FAMILY (G. Crawford): Stock 27-5. St. Elmo 6-12. Last to the World.

NEBRASKA.

LINCOLN.—OLIVER (F. P. Zehrung): King Dodo Feb. 21; good, to fair house. William H. Crane in Father and the Boys 22; good, to a good house. Lillian Russell in The First Night 24; excellent, to capacity. The Newlyweds and Their Baby 1, 2. Beverly of Graustark 4, 5. The Goddess of Liberty 8. Grace Van Studdiford in The Golden Butterfly 10. Isle of Spice 12. The Traveling Salesman 14, 15.——LYRIC (L. M. Gorman): Lord Dranby 21-26; good performance and houses. Leah Kleschna 28-5.——ITEMS: Conditional announcement was made this week that the Crawford interests controlling theatres in Topeka, Wichita, St. Joseph, etc., would build a popular-priced house here this year—The Shuberts and Sullivan-Considine have also proposed construction or purchase for next season.—Felix Newton will leave this week for New York to consult with theatrical managers regarding the production of his translations from the Russian of For the Sake of Happiness, by Pschybichevsky, the Polish dramatist, and Tolstoi's Ivan the Terrible.—James G. Russell, known as "Dad Russell," the gallery doorkeeper at the Oliver, celebrated his ninety-sixth birthday 2.—Manager Zehrung has made some investigation and claims Mr. Russell to be the oldest man actively engaged in any branch of the theatrical business in this country. He was born in Bangor, Maine, in 1814, and was in his early life a circuit rumbler. He was in the Seventh Kansas Cavalry during the war, and came to Lincoln in 1880. He has been with the Oliver twelve years, and Mr. Zehrung considers him capable for four or five years more. He is over six feet tall and straight and strong, enjoying the performances and other phases of life as well as a man of fifty.—The Orpheum enjoyed capacity business all of week 21-26.

FORREST W. TEBBETTS.

KEARNEY.—OPERA HOUSE (J. F. Saup): The Land of Nod Feb. 23; pleasing performance, to capacity; scenic and electrical effects fine. Roller-Du Cray wrestling match 28; good business. Beverly of Graustark 1; fair business. Hillman Stock co. 10-12. Isle of Spice 21. Girl of the Golden West 24. Max Figman in Mary Jane's Pa 29.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): House of a Thousand Candles Feb. 24; drew well and pleased. William Grew's Players in Caste 1. Beverly 3. Isle of Spice 17. Polly of the Circus 25. Girl of the Golden West 28. Max Figman 31.

M'COOK.—TEMPLE (McConnell and Pennell): Hillman Stock co. Feb. 21-23; presented The Power of the State, Slaves of the Orient, and Cousin Helen; pleased small audiences.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): St. Elmo Feb. 26; afternoon packed house; evening good business. The Climax 2. Innocent Widow 5.

YORK.—OPERA HOUSE (W. D. Fisher): The Land of Nod Feb. 25; record house.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles S. King, bus.-mgr.): Quincy Adams Sawyer Feb. 24-26; fair co. and business. Moving pictures 5. Yale Stock co. 10-12.——ITEM: Quincy Adams Sawyer co. closed season here 26.

PORTSMOUTH.—THEATRE (F. W. Hartford): Sherman and Washburne's pictures and vaudeville Feb. 22-26 to fine business. Same 3-5.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Hadley's moving pictures Feb. 25; light business.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): The vaudeville performance given Feb. 24 was evenly balanced from curtain to curtain; a big audience enjoyed the acts, some of real merit. An audience that packed the house from pit to gallery greeted The Girl from Rector's 26; an excellent performance was given, that met with the unanimous approval of those in attendance and press alike; The Girl, looking as though she had stepped from the zone of the White Way and most charmingly gowned, was capitally taken by Cora Beach Turner; Harry Pauli, Richard Warner, James S. Murray, Alice Endres, Florence Howard, Mabelle Lewis, and E. D. Kimball, of the cast, gave good support; the play was handsomely staged, with careful attention given the minutest details. Vaudeville 3 and 10. The Third Degree 14.——ITEMS: Carl Schwarz, manager of the Majestic, this city, and likewise associated with a film manufacturing establishment in Philadelphia, made a business trip to Baltimore 24.—Elated over their many victories and in celebration of their season's success, the Burlington first and second basket ball teams gave a box party at the Auditorium 3.—John J. Fleming, who has been featured in roles at the Majestic, closed 26. He was replaced by Joseph H. Hartly, of Philadelphia. J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE: Kirk Brown's very successful engagement closed Feb. 26, when he appeared in The Man Who Dared, to a large audience, who were pleased with the performance. William Woodhouse presented the Russian Symphony Orchestra and Maud Allan to a large audience 2, although the prices were almost doubled and only a few weeks ago an audience was fooled in the most outrageous manner by a performance similarly advertised. The orchestra is well known here, having appeared a number of times, but on this occasion they far surpassed any previous efforts. Miss Allan was known only by reputation, but she fully sustained it. Her most admired efforts were in Mendelssohn's Spring Song, the Dance of the Gnomes, and Strauss' Blue Danube. At the end of each of these dances she was called before the curtain and received an ovation. Ruth St. Denis and her Hindoo Dancers 7. William Brady presents Mother 7, 8.

ALBERT C. D. WILSON.

PATERSON.—LYCEUM (F. J. Gilbert): For the week Feb. 28-5 offered "Way Down East, and justified its claim to be one of the best money getters on the boards; as it did a fine business and gave entire satisfaction; Managers Gilbert and Parker gave away 300 reserved seats for the different performances during the week to "Evening News" readers, using a large touring car for the purpose of distribution. It was a good advertising scheme, and was no doubt instrumental in greatly increasing the receipts. Graustark 7-9. Barney Gilmore 10-12. Lena Rivers 14-16.——EMPIRE (A. M. Bruggemann): Has changed its policy of giving two performances daily, and now gives three; business continues good.

ATLANTIC CITY.—NIXON'S APOLLO (Fred F. Moore): The Soul Kiss Feb. 25, 26 to packed houses. Motion pictures 27-2. Jacob P. Adler in King Lear 3. De Wolf Hopper 4, 5 in A Matinee Idol. Hattie Williams, with an all-star cast, in The Girl He Couldn't Leave Behind Him 7, 8.——SAVOY (Harry E. Brown): The Savoy Stock co. in Three Weeks 27-5. Old Heidelberg 7-12.

CAMDEN.—THEATRE (M. W. Taylor): Trahern Stock co., with Jessie Mae Hall, in Little Messmates 1-5; business slightly affected by the big railroad strike in Philadelphia.——ITEM: This is farewell week for the stock co. here. They will reopen on Easter Monday on Long Island.

BRIDGETON.—CRITERION (Ed. B. Moore): Pictures Feb. 28-5 to capacity. A Gentleman from Mississippi, with Thomas A. Wise and Douglas Fairbanks, 7.

RED BANK.—LYCEUM (Fred Erick): W. A. Brady's new play, The Detective, 4. Sporting Carnival 7. Mother 11.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (H. H. Betts): The Gingerbread Man broke house records Feb. 16; best musical attraction ever booked by local management; good comedians; good voices, and an excellent chorus. Tempest and Sunshine canceled. Dark 6-12.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The Lytell Stock co. is well established here and meeting with much success, drawing large audiences at each performance. For the second week, Feb. 28-5, Winston Churchill's successful drama, The Crisis, was given a fine production. Mr. Lytell gave a very artistic portrayal of Stephen Brice. Miss Esmond also won much favor for her clever work. Joseph M. Holicky as Judge Whipple scored a pronounced hit, sharing honors with the stars. Other members of the co. were also seen to good advantage, and the play was carefully staged. Brown of Harvard 7-12. Madame Nazimova in The Doll's House 10. Blanche Bates in The Fighting Hope 14.——PROCTOR'S (Howard Graham, res. mgr.): Tremendous business prevailed 28-5. Harry De Coe, the equilibrist wonder, headed a well arranged bill.——EMPIRE (James H. Rhodes, res. mgr.): The Behman Show 24-26 drew capacity houses; a thoroughly snappy up-to-date programme was presented. Mr. Singer has retained all the old favorites, and has added an additional one in George Armstrong, who made one of the big hits of the season as the Happy Chappy. Scribner's Big co. in Oh, You Woman! which scored heavily with packed houses 28-5. Sam Sidman, the funny German comedian, met with his usual success. Charmion in her trapeze act headed a strong bill of vaudeville acts. Rose Hill 3-5. Crackerjacks 7-9.——GAIETY (H. B. Nichols): Lady Buccaneers were popular and attracted large crowds 24-26. Joe K. Watson was in the lead. Sam Devere's co., headed by Matt Kennedy, did big business 28-2. Millie Capreffa, assisted by the Chefals co., were prominent features of the bill. Edmond Hayes in The Umpire 3-5. Big Review 7-9. Star Show Girls 10-12.——MAJESTIC (Emil Derches): An entertaining vaudeville bill and the latest motion pictures drew crowded houses week 28-5.——ITEMS: The Temple Quartette, of this city, has been engaged to appear with Lytell Stock co. next week in Brown of Harvard.—Madame Lina Cavillerie, prima donna of the Manhattan Opera House, New York, appears here in recital 28.—John F. Donovan, the newly elected Exalted Ruler of the Albany Lodge of Elks, has been one of the most active members of the local lodge, and his promotion is a just recognition of ability.

GEORGE W. HERRICK.

ROCHESTER.—LYCEUM (M. E. Wolf): Kyrle Bellew and an excellent cast presented The Builder of Bridges Feb. 28, 1 before large houses. Mr. Bellew gave his usual finished performance and was ably assisted by Gladys Hansen, Mrs. Thomas Whiffen, De Witt C. Jennings and Eugene O'Brien. The University of Rochester Dramatic Club, for their annual appearance gave The Mountain Climber 3 before a large audience. The work of the amateurs was deserving of much praise, as the comedy was well presented and the parts well handled. The production was staged and produced under the direction of Norman L. Swariout, local playwright. The Awakening of Helena Richie 4, 5, with Margaret Anglin, was given an excellent presentation. Miss Anglin's work was up to her usual high standard, while her supporting co. was equal to all demands. Israel Z. Mary's

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Lamb 8, 9.—COOK'S (F. G. Parry): Via Wireless 28-2; big business. A well-acted melodrama whose big wireless scene is alone worth going some distance to see. This is really a fine piece of stage realism. The co. was above the average ordinarily assembled for melodramatic work. Adda Gleason, William H. Elliott, Edmund Soraghan have the most work and do it well. Beverly 3-5 drew well. The story was beautifully told and the characters were all well handled by a well balanced cast. Checkers 7-9.—CORINTHIAN (H. G. Jacobs): Gay Masqueraders 28-5; resented a musical farce, Mistakes Will Happen. Much bright music accompanied the action of the piece. The olio contained a number of good turns, and one of first excellence, the tumbling and acrobatic feats of the Melvin Brothers.—ITEMS: There was no performance of The Girl from Rector's at the Lyceum 2. The audience assembled at the usual hour and shortly after Manager Wolff announced from the stage that there would be a slight delay in raising the curtain, as the co. had been held up by floods in the eastern part of the State. Later he received word that the train was due in Rochester at 9 o'clock. The co. not arriving at 10 o'clock, what remained of the audience left the theatre. The co. arrived at 10.30. E. G. ZIMMER.

ELMIRA.—LYCEUM (Lee Norton, business mgr.): St. Elmo Feb. 22; fair house. Stetson's U. T. C. 24; two large houses. The Man on the Box 25; two good houses. Richard Carle in Mary's Lamb 2; capacity; pleased; Mr. Carle scored a pronounced personal hit as Leander Lamb, Adele Rafter was a fascinating Sylvia Montrose, and others conspicuous in the clever offering were George Bogues, Sylvain Langlois, Julia Ralph, Violet Seaton, Anna Orr, Marion Dean and Rita Stanwood. Nancy Boyer Stock co. 7-12.—FEDERATION: Union College Glee Banjo and Mandolin Clubs 25; large and well pleased house.—ITEMS: Clifford Hyde, a well liked member of the Rorick's Theatre Opera co., has joined the Nancy Boyer Stock co.—Herbert Salinger, manager of Rorick's Theatre last season, has been made stage manager of Bright Eyes.—Arthur Pell, musical director of Rorick's Theatre in 1908, has been named as manager of the Lancaster, Pa. park during the coming Summer. Mr. Pell is organizing a strong co. to present popular operas throughout the season.—Marie Horgan, Josephine Isleib, Charles Wimsatt and Theodore Weller have signed contracts for the Whalom Park Opera co., Fitchburg, Mass., which is to be under the management of Charles Van Dyne, a popular Elmiran.

J. MAXWELL BEERS.

OSWEGO.—RICHARDSON (Frederick Gillen): The Man of the Hour Feb. 26; excellent attraction; well staged; Walter R. Seyman as Alwyn Bennett, Theodore Marston as Richard Horrigan, John E. Kelly as James Phelan, Richard Clarke as William Ingram, and Zelie Davenport as Dallas Wainright exceptionally good; the entire co. received numerous curtain calls. Wizard of Wiseland 28; co. mediocre; good business. Kyrie Bellew in The Builder of Bridges 2. Soul Kiss 9.—ITEMS: Frederick Gillen arrived in Oswego 27 and assumed management of the Richardson 28. This popular playhouse will be thoroughly renovated and a number of necessary repairs made at once.—Manager Gillen announces that, beginning 3, vaudeville and motion pictures will play on all open dates, five vaudeville acts and four reels of pictures, with three performances daily.—Owing to the fact that the New York Central Railroad did not place the baggage car in time to get the scenery, etc., to the theatre for a matinee, The Man of the Hour co. was forced to dismiss a large audience and return the money taken in at the box office for the afternoon performance.—L. A. Johnson, manager of the co., told THE MIRROR man that in all his theatrical experience, covering a period of nineteen years, it was the first matinee he had been obliged to cancel.—The members of The Wizard of Wiseland co. were treated to a sleigh ride party by the manager of the co., Nat Phillips, while in the city 25.—Zelie Davenport, playing with The Man of the Hour co., was taken suddenly ill while playing here 26 and a physician was called. Miss Davenport was, however, able to leave for Watertown with the co. 28.

SYRACUSE.—WIETING (John L. Kerr): The Servant in the House, with Tyrone Power, the only member of the former cast, gave impressive performances to good business Feb. 24-26. Kyrie Bellew 3. The Harvest Moon 4, 5. Margaret Anglin 7, 8. Israel 9, 10. The Detective 11, 12.—BASTABLE (S. Bastable): McFadden's Flats 24-26; hilarious performances to big business. Beverly, with Justina Wayne featured, attracted well 28-2 in Via Wireless. The Livid Truth 7, 8. Madame Nazimova 9. Checkers 10-12. E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): The Wizard of Wiseland Feb. 26; two performances; pleased fine business; Nat Phillips as Ikey very good; co. carried one of the finest quartettes ever heard here. The Man of the Hour 28; co. and business excellent; Walter Seymour, Theodore Marston, John Kelly, Jefferson Hollow, Louis Ashton, Zelie Davenport; all deserving of mention; Pierre Pelletier as the Secretary unusually strong in last act. The Final Settlement 5. The Soul Kiss 8.

GLENS FALLS.—EMPIRE (J. A. Holden): Partello Stock co. Feb. 28-5 (except 2); opened to S. R. O., giving excellent satisfaction; Powers' Elephants, Hayes, handcuff king, and Lydeman and Dooley, acrobatic artists, appeared between the acts; plays first part of the week: Those Middleton Girls, The College Girl, The Devil and A Gilded Fool. The Harvest Moon 2; excellent co. and production; business fair. U. T. C. 3. The Girl from U. S. A. 9. Margaret Anglin 10.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Henrietta Crosman in Sham Feb. 26; pleased splendid audience. Stetson's U. T. C. 4.—LYCEUM (William H. O'Neill): Town Talk 24-26 entertained big audiences. This house will be closed until further notice. Trouble with the Musical Union and the local authorities objecting to burlesque performances, Mr. O'Neil was obliged to close, thus forcing lovers of this form of amusement to go to Albany for it.

SARATOGA SPRINGS. — BROADWAY (Fred C. Mallery): Phil Maher Stock co. closed a good week's business Feb. 26; plays last half of week: For Home and Honor, Saved from the Sea, A Fool for Luck, and Born in the Blood. A Night in Mystic Land 2, 3; failed to materialize. De Rue Brothers' Minstrels 4; changed to June 4. U. T. C. 7. The Girl from the U. S. A. 8. Brown of Harvard 10. The Livid Truth 12. Merchant of Venice 14.

AUBURN.—NEW JEFFERSON (Reis Circuit Co.): Phil Maher co. Feb. 28-4; good business; plays Thorns and Orange Blossoms, Village Vagrant, St. Elmo, Saved from the Sea, and Born in the Blood. Richard Carle 5; well attended. Israel 11.—BURTIS AUDITORIUM (J. N. Ross): Madame Nazimova 8.—BURTIS GRAND (J. N. Ross): Harcourt Comedy co. 28-5; good houses. Same co. 7-12.

COHOES.—NEW THEATRE (Spreter and Menard): The Walter D. Nealand Stock co. for their fifth successful week produced Northern Lights Feb. 28-5 to capacity at each performance; special scenery and costumes were used; this co. gave good satisfaction. Brown's In Town 7-12.—ITEM: George Slater, Jr., joined the Rural Comedy co. at Bainbridge, N. Y.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): St. Elmo Feb. 25 drew moderately and pleased. Minstrels (local charity) to S. R. O. 28-1. Paid in Full 3.—ITEM: Raymond Hubbell is spending the week here, his former home, and has been royally entertained by his friends.

GLOVERSVILLE.—DARLING (Will H. Gant): Henrietta Crosman in Sham Feb. 25 packed theatre to doors at advanced prices; performance first class. The Final Settlement 26 drew two good houses and proved very pleasing. Lyman Howe 5. Girl from U. S. A. 8. Stetson's U. T. C. 10. Soul Kiss 11. Climax 17.

CORTLAND.—NEW THEATRE (L. M. Dillon): Chauncey-Keiffer co. Feb. 21-26; best repertoire co. of the season; S. R. O. every night; presented The Young Wife, Molly Bawn, The Russian Spy, Pretty Peggy, Dr. Jekyll and Mr. Hyde, East Lynne, St. Elmo, The Lost Child, and Deadwood Dick; excellent satisfaction.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman; Claude Palmatier, ass. mgr.): A. L. Martin's U. T. C. Feb. 25; pleased capacity houses afternoon and evening. The Wizard of Wiseland 1; good co., to capacity business. St. Elmo 5. The Final Settlement 7. Oakhill Farm 19. Moving pictures on dark nights.

NEWBURGH.—ACADEMY (Fred M. Taylor): George Nash in The Harvest Moon Feb. 28; to good business; pleasing performance. U. T. C. 1; to good business; pleasing performance. The Soul Kiss 2; to good business; pleasing performance. Pictures 3-5. The Detective 7. Pictures 8-12.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark): Stetson's U. T. C. Feb. 26 drew large house. Operatic Concert by Madame Ganne and Jomelli, together with Kattenborn String Quartette 3. Lyman Howe 5. Portello Stock co. 7-12.

LOCKPORT.—HODGE OPERA HOUSE: The Wizard of Wiseland 4. Dixie Jubilee Singers 5. Phil Maher Stock co. 7-12. In the Bishop's Carriage 18. Human Hearts 19.

WELLSVILLE. — BALDWIN (Interstate Amusement Co.): The Man on the Box 1 to full house; every one delighted. Paid in Full 5. Howe's motion pictures 8.

GENEVA.—SMITH (F. K. Hardison): Man of the Hour Feb. 25; pleased fair house. The Livid Truth 2. The Soul Kiss 10. The Climax 16. The Bishop's Carriage 17.

PALMYRA.—OPERA HOUSE (H. L. Averill): Pictures and vaudeville Feb. 26; pleased big business. Same 5. Band concert 8. Final Settlement 10. Pictures 12.

JAMESTOWN. — SAMUEL'S OPERA HOUSE (J. J. Waters): St. Elmo Feb. 28. Paid in Full 1. The Man on the Box 3.

LYONS.—MEMORIAL (Bert C. Ohmann): Final Settlement 7.

NORTH CAROLINA.

CONCORD.—NEW OPERA HOUSE (S. A. Schloss): St. Elmo Feb. 28; decidedly best attraction offered this season; Alfred Britton as St. Elmo and Margaret Dunne as Edna Earl deserve special mention; business only fair, account bad weather.

GREENSBORO.—OPERA HOUSE (S. A. Schloss): The Cat and the Fiddle Feb. 24; excellent co., to S. R. O. The Time, the Place and the Girl 25; very good; to fair business. St. Elmo 26; excellent co., to large business.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss): Hutton-Bailey Stock co. Feb. 21-26; played to very good business all week. The Time, the Place and the Girl 2. St. Elmo 4.

GOLDSBORO.—MESSENGER OPERA HOUSE (S. A. Schloss): The Time, the Place and the Girl Feb. 22; good co.; fair business.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Olga Nethersole in The Writing on the Wall Feb. 28 pleased full house.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): The Third Degree and a Girl at the Helm will appear soon, with Billy Clifford starring in a co., of which he is co-owner and playing in his own theatre, in a play by Raymond Hubbell, a native of this city. The event is looked forward to with much interest.—ITEMS: Fay Ludlow has signed as advance agent for James Robinson's Lent attractions.—Glen Partello has returned from Jacksonville, Fla., where he has been professionally engaged for some time past. WILLIAM H. McGOWN.

SPRINGFIELD.—FAIRBANK'S (Harry A. Ketcham, bus.-mgr.): George Arliss in Septimus Feb. 25; gave an excellent presentation and was well supported by Miss Stevens and the co. to light patronage. Robert Hilliard in A Fool There Was 2. The Soul Kiss 5. Florence Gear in Fluffy Ruffles 7. Polly of the Circus 14.—GRAND (Springfield Theatre Co.): Hyde's Theatre Party 21-5; presented the second week: The Texan, A Scrap of Paper, The Suburban Winner, Chimmy Fadden, St. Elmo, The Meddler, Still Waters Run Deep, Angie, the Country Girl; business continuing good. Viola Allen 9. Musical co. (local) 12.

BELLEFONTAINE.—OPERA HOUSE (C. V. Smith): Just a Woman's Way Feb. 24; good co.; pleased small house. A Traveling Salesman 1; drew capacity business; good co. Hyde's Theatre Party 7-12.—ITEMS: The balcony at the Grand I was so crowded that Fire Chief Blair, in order to keep the aisles open, ordered over 100 people out, before the performance. A Traveling Salesman, began, money being refunded at box office.—"Billy" Kinnard, new policeman at the Grand, is proving himself capable of filling the position and is making many friends among theatregoers.

STEUBENVILLE.—GRAND (A. M. Morley): A Knight for a Day Feb. 24 pleased fair house. George Sidney in The Joy Rider 25; good co. delighted good business. A Pair of Country Kids 26; two fair houses. Graustark 28; good co. and returns.—ITEM: The Board of Control, of the Grand Opera House, has taken over the lease held by M. Reis, for not having fulfilled contract made by him at time of leasing. The house is at present closed, but as bids for a new lease are now being received it will probably be reopened at an early date.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Elsie Janis in The Fair Co-ed 2 pleased to S. R. O. Israel (Constance Collier and Elwin Arden) 3. Al. H. Wilson in Mets in Ireland 8. Theodore Roberts in The Barrier 9.—GRAND (O. L. Elsler): The Mummy and the Humming Bird 24-26; fair co and business. Viola Allen in The White Sister 1 to capacity; excellent leads and support. Buster Brown 3-5. Dustin Farnum in Cameo Kirby 9. Vaughan Glaser's St. Elmo 14-19.

BUCYRUS.—OPERA HOUSE (W. F. Gebrisch): Isabelle Garbill Beecher Feb. 23; pleased capacity. Powhattan (home talent) 24; S. R. O. The Climax 25; to large and appreciative audience; Miss Swinburn and her support were excellent. Dr. Thomas E. Green (auspices King's Daughters) 2. The Mummy and the Humming Bird 9. Local talent 10. Graustark 17. Grahame Stock co. 21-26. Glee Club 31.

POMEROY.—OPERA HOUSE (J. M. Kaufman): Dixie Jubilee co. Feb. 18 to splendid business; well pleased audience. Howard's Indoor Circus 28-1 to fair houses; good attraction. Gabriel R. McGuire 9. Chicago Ladies' Orchestra 26.—KASPAR'S ELECTRIC (John Kaspar): Howard's Indoor Circus and pictures 28-5.

PORTSMOUTH.—GRAND (C. F. Higley): The Land of Nod 8. A Gentleman from Mississippi 9. Cat and the Fiddle 22. The Three Twins (return) 30.—ITEM: Albert Reisiger, who has been out with one of The Man from Home cos., as stage carpenter, returned home to-day and reports a very good business all season.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Paid in Full Feb. 24; pleased good house. Hanley Welch Choir 2. The Mummy and the Humming Bird 4. J. Parks Cadman 14. Al. H. Wilson in Mets in Ireland 17. Vaughan Glaser in St. Elmo 21. Graustark 24.

ALLIANCE. — COLUMBIA (J. Stanley Smith): A Knight for a Day Feb. 23 pleased fair house. The Climax 26; good business; splendid satisfaction. The Messenger Boy 28 failed to please small audience. Buster Brown 2. Guy Stock co. 7-12. Wizard of Wiseland 13.

LIMA.—FAUROT (L. H. Cunningham): The Traveling Salesman Feb. 2; pleased full houses 26. Santanelli, hypnotist 28-5 (except 2). The Soul Kiss 3. Egypta (local) 14-16. Hanlon's Superba and Lillian Russell will come here in the near future.

TIFFIN.—OPERA HOUSE (C. F. Colling): The Traveling Salesman Feb. 22 pleased A full house.—ITEMS: On account of several attractions canceling their dates the house is dark.—The stage hands gave a fine banquet to Manager Collins, Assistant Manager Jacob Morcher, and the press 20.

DELPHOS.—OPERA HOUSE (F. H. Staup): Amsden Stock co. 14-19: Bessie Warren, leading woman with the Keith Stock co., fell down a stairway at the Reckman House and received painful injuries; the co. will be unable to appear until she recovers.

WARREN.—OPERA HOUSE (John J. Murray): The Africanders Feb. 21-3; pleased large houses. Madame Lagendorf 24; sang to small house. A Night of Modern Minstrelsy 25-8; crowded the house at both evening and matinee performances.

ASHTABULA.—LYCEUM (S. F. Cook): The Climax 1; very good production, to good business. John E. Quinkle appeared 2 on the City Lecture Course. Kirk's Military Band 3; matinee and evening. Daniel Boone on the Trail 8.

UPPER SANDUSKY.—AUDITORIUM (B. N. McConnell): Gertrude Goodwin Miller co. Feb. 28 (lecture course); good, to large audience. Musical Hoyles 2. Just a Woman's Way 4.

MASSILLON.—NEW ARMORY THEATRE (C. C. Haverstack): Daniel Boone on the Trail 10. Vaughan Glaser's St. Elmo 11. The Girl from the Golden West, Sis Hopkins, and Ellery Band.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): A Messenger Boy Feb. 24 pleased a large audience. The Mummy and the Humming Bird 2.

MARIETTA. — AUDITORIUM (L. M. Lucha): A Gentleman from Mississippi 11. Lucien McConnell (lecturer), auspices Y. M. C. A. Lyceum) 3.

NORWALK.—GILGER (W. A. Roscoe): Al. W. Martin's U. T. C. 2 pleased satisfactory returns; one of the best "Tom" attractions ever here. Buster Brown 7.

FINDLAY.—MAJESTIC (C. L. Gilbert): A Knight for a Day 3. Buster Brown 11. Graustark 10. Richard Carle in Mary's Lamb 25. Wizard of Wiseland 26. Th Soul Kiss April 9.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Graustark Feb. 23; creditable performance; fair house. Llanesy Welsh Choir 1. Powhattan 3, 4.

FOSTORIA.—ANDES OPERA HOUSE (Carl Smith): Traveling Salesman Feb. 21; co. and business good. Culhaine's Comedians opened 28 to capacity with For a Girl's Love.

HAMILTON.—SMITH'S (Tom A. Smith): Dark Feb. 21-4. As Told in the Hills 5. The Traveling Salesman 6 (return). The Soul Kiss 7.

ELYRIA.—THEATRE (H. A. Dykeman): Manhattan Theatre co in A Tennessee Feud Feb. 24-26. Martin's U. T. C. 1 drew good business. The Man from the West 2; business fair.

OKLAHOMA.

M'ALESTER.—BUSBY (A. B. Estes): The Shepherd King Feb. 22, 23; fair business. The Prince of To-night 24; splendid; small attendance; no doubt a return engagement would draw capacity house. King Dodo 4. Girl of the Golden West 5.

GUTHRIE.—OPERA HOUSE (J. M. Brooks): W. A. Brady presented The Shepherd King Feb. 25, with Wright Lorimer; strong co.; pleased a full house. Dourathy Stock co. 6-12.

SHAWNEE.—BECKER (John Franning): May Stewart in Romeo and Juliet Feb. 23; pleased poor business. Wright Lorimer in The Shepherd King 24; splendid performance; good business. Lena Rivers 26.

BARTLESVILLE.—OKLAH (John Flinn): Griffith Hypnotic Comedy co. Feb. 24-26; pleased good business. King Dodo 1. W. B. Patton 12. Elks' Minstrels (local) 14. The Climax 23. St. Elmo 26. The Traveling Salesman 29.

CLAREMORE.—WINDSOR OPERA HOUSE (G. D. Davis): The Fighting Parson Feb. 28; pleased small house. May Stewart in Romeo and Juliet 1; to a capacity house. The Blockhead 11.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Hasslring): Stronghearst co. canceled. The Great Divide Feb. 17; good co. and house. McIntyre and Heath co. in In Hayti 18; very good co.; capacity house; many curtain calls The Lion and the Mouse 23. Elks' Peerless Minstrels (local) 28, 1. Wine, Woman and Song co. April 2.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): The Monte Carlo Girls (burlesque) pleased two very large audiences Feb. 26; the comedians were funny and the olio exceptionally clever. The Penn Wheelmen, an organization of social prominence in this city, presented a musical farce comedy, The College Widowers, to capacity houses 28, 1; the cast of principals, all amateurs, was excellent, while the chorus was surprisingly graceful and sang well. William Quimby and James Fenstermacher, in the title-roles, scored heavily. The Glase Brothers, Harry Brubaker, Perce Snyder, John Fidler, and Daniel Yost shared honors. Others in the cast were Leon Strohecker, Paul Dettra, and Charles Moyer. This play was presented to a crowded house at the Pottstown Opera House 4 by the same co. The Girl from Rector's (return) was favorably received by a large audience 2. Cora Beach Turner, in the role of Louie Sedaine, repeated the success she won on her former appearance. Her support, though entirely different from that of the former production, was capital. It included Harry Pauli, Richard Warner, E. S. Kemball, Will H. Stevens, Edward S. Thompson, George Simpson, Frank Wilson, George Seaton, John W. Bayer, Alice Endres, Florence Howard, Mabelle Lewis, Florence Foster, Evelyn Warne, Graustark 5, with matinee. John B. Willis' Musical Comedy co. 7-12, with matinees. The American Idea, with Trixie Frigsnan, and George Sidney are scheduled for early production.—ITEMS: Beatrice McKenzie, Walter Shannon and co. topped the bill at the Grand 28-5 in their popular success, More Ways than One. The entire bill was excellent and drew well.—The Old Soldier Fiddlers, consisting of two ex-Union and two ex-Confederate veterans, were a novelty at the Orpheum 28-5. They held an informal reception on the stage after the performance 3 and shook hands with many comrades in this city. Business was very good.—Motion pictures of the Paris flood were featured at the Palace 28-5 and were greatly enjoyed.

ALLENTOWN.—LYRIC (N. E. Worman): The revival of Dutch Pinafore Feb. 24-26 was a marked success; large audiences heard Gilbert and Sullivan's delightful opera played in Pennsylvania Dutch; there was a little stage fright among the principals in the first performance, which disappeared after they had faced the audience, and the performances ran with remarkable smoothness. Mabel Rick was the Josephine, and a more delightful one would be hard to find; she has a sweet soprano voice and sang to music with a cleverness of expression and interpretation that showed close study of the score. Elwood Newhard in his original character of the Dutch Admiral, gave it his old-time rendition. Mrs. Conrad, Eva Reichard, Dr. Harry Snyder, George Rehlinger, and Wilson Morrison in their roles all did well and deserve praise. A better trained chorus never rendered this delightful music in this city, and their ensemble work was all that could be desired. Kirk Brown and his co. opened 28-5, presenting The Wife for matinee and Brown of Harvard for evening performance. Mr. Brown has surrounded himself with an excellent co., and gave excellent satisfaction. The Third Degree 7. A Gentleman from Mississippi 10. The Girl from Rector's 11.

HARRISBURG.—MAJESTIC (N. C. Mirick, res. mgr.): Theodore Roberts and a very fine co. in The Barrier Feb. 25; the attendance was only fair, but those that did attend were rewarded by a fine production of this interesting play; the cast was a notable one, including such sterling actors as W. S. Hart, Alabonse Ethier, Guinio Socola, and W. S. Durkin; Florence Rockwell gave a naive and charming rendering of the role of the supposed half-breed; the other members of the co. were capable; Mr. Roberts has added another to his long list of characterizations of the rugged frontiersman, and in this one has an attractive and congenial role; the staging of the play was grimly realistic, and was pervaded with local color and atmosphere. The Helen Grayce co. 28-5, and had promise of a successful week's business; this star and co. are always welcome visitors to this city, as the manager, N. Appel, was for many years a resident, and the people of the co. are of more than ordinary merit. The plays: The Little Minister, The Pit, The Palace of the

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King. The Devil, House of a Thousand Candles, When Knighthood Was in Flower, and Three Weeks. The Charles Champlin co. 7-12.

DANVILLE.—OPERA HOUSE (C. F. Edmondson): The Charles K. Champlin Stock co. Feb. 21-26; gave excellent satisfaction, to large houses all week; plays: The Powers That Be, An Old Sweetheart of Mine, The Charity Ball, The Panther, The Royal Mounted, The Lamb and the Brute, Across the Atlantic, and Sherlock Holmes. The Third Degree 28; excellent satisfaction to good business.——ITEM: The Champlin Stock co. gave the best satisfaction of any repertoire co. that ever appeared in this place and broke the house record for a week's business in this theatre.

PITTSTON.—BROAD STREET (Thomas M. Gibbons): Martin's U. T. C. Feb. 17 to very good business. Monte Carlo Girls 22 pleased good house. The Third Degree 25; excellent co.; to S. R. O.; best offering this season; Marcus Kirby and Annie Jeffries made hits and were forced to respond to many curtain calls. Others deserving special mention were; Irene Oshler, George Summer, and Gladden James. The Girl from the U. S. A. 1; good co.; fair performance; small house. Sunny Side of Broadway 9.

ERIE.—MAJESTIC (John L. Gilson): Nancy Boyer closed a most successful and profitable engagement here Feb. 26. Elsie Janis in A Fair Co-Ed 28; pleased a well filled house. The Climax made its first appearance here 3; was greeted by a full house and captivated the audience. St. Elmo was well received by a good audience 4, 5, with matinee. Al. H. Wilson as Metz in Ireland 10.——PARK OPERA HOUSE (John L. Gilson): Daniel Boone on the Trail 3-5.

HAZLETON.—GRAND (J. B. Bensinger, res. mgr.): Thomas Jefferson in Rip Van Winkle Feb. 25; to fair business; the co. and the production were excellent and deserved better patronage; Mr. Jefferson played the title role in a manner that revealed the best of the humor there is in the part; Edwin Denison as Derrick also scored a distinct hit; the remainder of the cast was most satisfactory. The Third Degree 4. The Girl from Rector's 7.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (M. C. Kaier): The Third Degree 2; to overflow house; pleased immensely; well staged; excellent co.; the simple directness of Marion Kerby as Annie Jeffries exceptionally effective; won several curtain calls; George Summer, Gladen James and Alfred More also scored. Girl from Rector's 10. Yankee Prince 18. Wills Musical Comedy co. 3-5. Cohan and Harris Minstrels.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Paid in Full Feb. 26; to small audiences; play strong, but co. poor. Charles K. Champlin Stock co. 28-5; first half of week The Range Rider, The Powers That Be, A Wife's Deception, and The Charity Ball; to fair sized and appreciative audiences; specialties clever.

VANDERGRIFT.—CASINO (C. F. Fox): William's Ideal Feb. 21; fair, to good business. Cowboy and the Thief 25; failed to appear. Vaudeville 26; to big business. Jolly American Tramp 28; fair, to fair business. Vaudeville 3-5. Trip to the Moon (local) 17-19. Clifton Mallory in David Garrick and A Soldier of France 21, 22.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): Buster Brown Feb. 23; very good co. pleased big business. Nancy Boyer 28-5; matinee every day; very good co.; to capacity; plays first half: The Woman's Hour, The Girl from Out Yonder, Sweet Clover, Polly Primrose, Pals. Al. Wilson in Mets in Ireland 9. The Man on the Box, matinee and night, 12.

WILKES-BARRE.—OPERA HOUSE (Harry A. Brown): Mortimer Snow Stock co. in Faust Feb. 28-5; good co. and business.——LUZERNE (L. H. Baker): Broadway Gaiety Girls 24-26; pleased good business. Big Review 28-2; good co. and business. New Cozy Corner Girls 3-5. Jolly Girls 7-9. Moulin Rouge Girls 10-12.

CONNELLSVILLE.—SISSON (Fred Robbins): Paid in Full Feb. 26; matinee and night; fine co. and performance; two big houses. A Jolly American Tramp 1; good attendance; fair co. George Sidney in The Joy Rider 11. A Messenger Boy 12. A Gentleman from Mississippi 17.

TARENTUM.—NIXON (C. N. Read): Orpheum Minstrels Feb. 21-23; pleased good houses. A Jolly American Tramp 26; gave satisfaction to two large audiences. Cowboy and the Thief 3. A Messenger Boy 19. Clifford Mallory in David Garrick and A Soldier of France 23, 24.

YORK.—OPERA HOUSE (B. C. Pentz): Bohemian Burlesque co. 4. Monte Carlo Girls Burlesque co. 5. Helene Grace Stock co. 7-12, presenting In the Bishop's Carriage, Strongheart, When Knighthood Was in Flower, Romeo and Juliet, The Pit, In the Palace of the King, and When We Were Twenty-One.

FRANKLIN.—OPERA HOUSE (John Mills): Franklin Third Class City Minstrels Feb. 22; very good; pleased large audience. Buster Brown 24; exceptionally good co., to very large audience. Madame Frieda Langendorf 25; good singing, to small house. St. Elmo 5. The Man on the Box 9.

ALTOONA.—MISHLER (I. C. Mishler): Paid in Full Feb. 28; good house. Altoona Symphony Orchestra 1 (local); S. R. O. Grau-stark 4; large patronage. An American Tramp 5. The Moulin Rouge Girls 9. The Cat and the Fiddle 10. Clifton Mallory and co. 11, 12. A Yankee Prince 15. The Third Degree 19.

POTTSVILLE.—ACADEMY (Charles Haussmann): Helen Grayce co. closed Feb. 26; to good business; good performances. Monte Carlo Girls 2. The Third Degree 3. A Gentleman from Mississippi 9. The Girl from Rector's 10.

PUNXSUTAWNEY. — JEFFERSON (Mitchell and Neal): Buster Brown Feb. 8; fine co.; good house. The Third Degree 15; excellent co.; fine business. Paid in Full 21; good co. and business. Al. Wilson in Mets in Ireland 25; fine, to large house.

MAUCH CHUNK.—OPERA HOUSE (E. J. Mulhearn): The Monte Carlo Girls Feb. 24; pleased a crowded house. Moving pictures balance of the week, with the Henry Sisters in dancing and songs; pleased excellent houses. Pictures 28-5.

LATROBE.—SHOWALTER (W. A. Showalter): Edward T. Hagerman, lecturer, 4. Brockway Lyceum Bureau 7 pleased large audience. Her Dark Marriage Morn 9. George Sidney in The Joy Riders 14.

ROCHESTER. — MAJESTIC (Charles E. Smith): Moving pictures and vaudeville Feb. 21-26; a great business. The Messenger Boy 4.——OPERA HOUSE (Walter Jarcus): The Moulin Rouge Girls Burlesque 25, 26 pleased large audiences.

GREENSBURG.—ST. CLAIR (A. G. Wible, res. mgr.): Graustark 2; fine co., to S. R. O. George Sidney in The Joy Rider 10. The Cat and the Fiddle 12. The Soul Kiss 17. A Gentleman from Mississippi.

BUTLER.—MAJESTIC (George N. Burkhalter): Buster Brown Feb. 22; good co., to two good houses. Y. M. C. A. Minstrels (local) 24, 25; gave a very good performance to capacity houses. Daniel Boone 7; drew top-heavy house. The Thief 12.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): The Girl from Rector's Feb. 28; pleased top-heavy house. Brush, the Magician, 2. Pictures and vaudeville 3-5. Y. M. C. A. 28.

BRADFORD.—THEATRE (Jay North): Paid in Full Feb. 28 pleased fair house. St. Elmo 1; entertained good attendance. The Man on the Box 5. The Climax 9. Vaudeville and Pictures 7, 8.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): George Sidney in The Joy Rider Feb. 26; excellent; pleased large audiences. Graustark 1 (return); enjoyed good patronage. Al. Wilson 12.

SHARON.—OPERA HOUSE (G. B. Swarts, res. mgr.): Buster Brown Feb. 26; splendid co.; good business; matinee. The Moulin Rouge Twins 1; fair attendance. George Sidney 8 in The Joy Rider.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): The Jolly Girls Feb. 26; good house. The Girl from Rector's 1 pleased a good sized audience. The Monte Carlo Girls 9, 10.

SHENANDOAH.—THEATRE (M. J. O'Hara): The Girl from U. S. A. Feb. 28; to fair business. The Third Degree 1; to S. R. O. and pleased.

NEW CASTLE.—OPERA HOUSE (E. H. Morris, bus.-mgr.): Buster Brown Feb. 28; good co. and house. George Sidney 9. The Man on the Box 10.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): The Soul Kiss Feb. 26 pleased a large audience. The Girl from Rector's 5.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Man on the Box Feb. 28; good performance; fair business. Lyman Howe 3.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Moulin Rouge Burlesquers Feb. 28; drew large house. St. Elmo 2; capable co.; good house. The Man on the Box 5.

WASHINGTON.—NIXON (C. D. Miller): High Rollers Feb. 25; good co.; pleased well filled house.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Paid in Full Feb. 25 pleased a large audience.

WARREN.—LIBRARY (J. D. Woodard): The Man on the Box 4. The Climax 8.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David R. Buffington): Bijou Stock co. Feb. 28-5, in A Final Settlement, drew good business, considering the Lenten season; Katherine Shay as Madge and Leiah Hallock as Adelle Hillman, Henrietta Bagley as Mrs. John Storey were particularly pleasing; the work of Earl Simmons, William H. Barnwell, Albert Lando, Howard Benton and Bob McClung also deserve special mention. Charlotte Temple 7-12.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Cohan and Harris' Minstrels Feb. 24; fine co.; capacity house. Phil Ott's Comedians 28-2. Plays: The Man and the Mummy and The Boston Belle; clever performances, to S. R. O. houses. Leigh De Lacey co. in repertoire 7-12.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden): Phil Ott's Comedians 3-5. Under Southern Skies 11. Sunnybrook Farm 18 (return).

SOUTH CAROLINA.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): The Banker's Child Feb. 26; very good, to fair business. William Owens 3; matinee, Othello; night, Merchant of Venice; drew large and enthusiastic audiences at both performances; the co. is not carrying any "ill ins;" they are all actors. The Time, the Place and the Girl to Amasbary Lectures 3 (Lyceum). St. Elmo 9. Tempest and Sunshine 11. Out in Idaho 12.

COLUMBIA.—THEATRE (F. L. Brown): The Cat and the Fiddle Feb. 17; pleased fair business. American Idea 24; good; to full house. Banker's Child 25; fair, to small house. The Time, the Place and the Girl 5. St. Elmo 7. House Next Door 11. Victor Moore 15. The White Squaw 23.

ABBEVILLE.—OPERA HOUSE (A. B. Cheatham): William Owen in As You Like It Feb. 25 to poor business. Lyman Twins 7; great favorites here.

FLORENCE.—AUDITORIUM (F. Brand): William Owen 7 in Merchant of Venice. St. Elmo 10.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): The Man of Mystery Feb. 20 pleased a good house. Lorraine Keene and co. 21-25; good co., to good business. Louis Mann 26 presented The Man Who Stood Still; excellent co., to fine house. Vandeville and moving pictures 28-5. Lorraine Keene co. 6. Grace Cameron Opera co. 7. Sallie Fisher presenting The Goddess of Liberty 11.

WATERTOWN.—GRAND (H. L. Walker): The Donahue Players Feb. 21-25 in Dixie Girl, Drifted Apart, The American Drummer, and Vendetta (twice); co. and business fair. The Wheel of Fate 28; poor business. As You Like It 5.

YANKTON.—NEW THEATRE (M. W. Jencks): Loraine Keene Players Feb. 28-5; opened to good business in The Lieutenant and the Cowboy. Grace Cameron Opera co. 9.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub): Mabel Taliaferro in The Call of the Cricket Feb. 28; the treat of the season; to capacity business. Victor Moore in The Talk of New York 4.——BIJOU (Fred Martin): May Ward in The Cash Girl 28-5; to big business. Hanlon's Superba 7-9.——ITEM: The Call of the Cricket, which was presented by Mabel Taliaferro 28, was the first performance on any stage, and made a decided hit. Among those who came from New York to witness it were Edward Peple, the author, and Frederick Thompson.

CHATTANOOGA.—ALBERT (P. R. Albert): Delia Clarke in The White Squaw Feb. 22 pleased fair business. Mabel Taliaferro in The Call of the Cricket 1, 2. Victor Moore in The Talk of New York 5.——BIJOU (O. A. Neal): The Wayne co. 21-26 pleased good business. Hanlon's Superba 28-5.——LYRIC (O. A. Neal): Cutter Stock co. in The Triumph of Betty and Thorns and Orange Blossoms 21-26. Same co. in Divorcons and The Cowboy Sheriff 28-5.

NASHVILLE.—VENDOME (W. A. Sheets): Herbert Kelcey and Effie Shannon in The Thief Feb. 5, 6 pleased. The White Squaw 18, 19 to deservedly poor audiences. A Gentleman from Mississippi made a splendid impression on large audiences 28-2. Tim Murphy 3. Mabel Taliaferro 10-12.——BIJOU (G. H. Hickman): Hanlon's Superba 21-26. The Girl from the U. S. A. 28-5.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown): The White Squaw Feb. 24; fair performance to fine business.

TEXAS.

EL PASO.—THEATRE (Frank Bich): Marie Cahill Feb. 21 in The Boys and Betty to S. R. O.; one of the best attractions of the season, and many outbursts of applause attested to its popularity. Theresa Carrena 23; deserved better business; had about half a house. Wine, Woman and Song 24 to good business and pleased. Tempest and Sunshine 26, 27; poor attendance; those who wanted lurid melodrama got it. Rose Melville in Sis Hopkins 3.——CRAWFORD (Frank Bich): Edwin Bailey Stock co. in Human Hearts 20-26 to fair business; not as good as it deserved, owing to strong road attractions. East Lynne 27, 6.——MAJESTIC (Frank Bich): Burlesque and Musical Comedy to splendid business; Winnie Baldwin and Mildred Manning with Frits Field and Nat Wentworth made this attraction what it was, and the chorus in charge of Emily Stead contributed largely toward the success.

GALVESTON.—OPERA HOUSE (Charles T. Brian): Girl of the Golden West Feb. 14; pleased fair sized audience. Gertrude Ewing Stock co. 15-17; small business. Victor Moore in The Talk of New York 18; S. R. O. Bonita in Wine, Woman and Song 20; good; light business. Tim Murphy in Cupid and the Dollar 22; Mr. Murphy is a favorite here and always draws good houses. Forty-Five Minutes from Broadway 24; pleased. The Prince Chap 26, 27; to medium sized audiences. The Three Twins 28; excellent; S. R. O. Marie Cahill in The Boys and Betty 3. The Third Degree 5. Primrose's Minstrels 6. Sis Hopkins 7. The Thief 8. Wright Lorimer 10-13. King Dodo 15.

WACO.—AUDITORIUM (Jake Garfinkle): Bonita in Wine, Woman and Song; matinee and night; Feb. 16; good performances, to fair business. Forty-five Minutes from Broadway 18; good performance, to good business. Three Twins 21; excellent performance to big business. The Girl of the Golden West 22; good co., to good business. Primrose's Minstrels 26, matinee and night; good performance, to good business, notwithstanding bad weather.

WICHITA FALLS.—WICHITA (G. W. Bean): Victor Morley and Bessie Clifford in The Three Twins Feb. 10; excellent co.; pleased S. R. O. Wright Lorimer in The Shepherd King 15; good co.; fair house. Primrose's Minstrels 21; pleased good house; co. entertained by Elks' Lodge, No. 1,105. The Climax 22; excellent co.; capacity house. St. Elmo 1 (return). Girl and the Gawk 5. A Stubborn Cinderella 9.

BEAUMONT.—KYLE (Everett M. Wiess): Tim Murphy's second appearance Feb. 23; gave good performance, to well pleased audience. A Stubborn Cinderella 24 to fair receipts; performance very good. Forty-five Minutes from Broadway 25; average performance, to fair sized house. Three Twins booked 4. Marie Cahill canceled 5. The Thief 7.

BROWNWOOD.—HARRIMAN OPERA HOUSE (R. W. Harriman): Dan Russell in The Matinee Girl Feb. 22; good house; pleased. John and Ella Galvin 24-26 presented Bell Boy, The Man Question, Ezra from Turkey, The Two Masqueraders; good houses; pleased best attractions of the season.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): The Three Twins; matinee and night; Feb. 22, 23; all three performances to crowded and appreciated houses; one of the best musical operas through this year. Marie Cahill 24 to small house. Albert Taylor co. 25, 26 to fair houses.

PALESTINE.—NEW TEMPLE (W. R. Swift): The Prince Chap, with Elliot Dexter in the leading role, 25, drew good business and pleased. The Man on the Box 1. The Third Degree 4.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Neil Twomey's St. Elmo Feb. 26 (return); fair business; pleased. De Armond Sisters co. opened 28-5; big business; good satisfaction.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): Primrose's Minstrels Feb. 24; pleased small audience. The Girl of the Golden West 26; a splendid co.; small business.

TERRELL.—CHILDRESS OPERA HOUSE (E. L. Dey): The Mabel Thorn co. billed for Feb. 28-2, disbanded at Kaufman, Tex., 21-26.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): St. Elmo Feb. 25 drew well and satisfied. The Girl and the Gawk 28; good business and pleased.

AMARILLO.—GRAND (H. H. Elliot): Flower of the Ranch (return) Feb. 24, 25; fair co. and business. St. Elmo 4.

MARSHALL.—AUDITORIUM (L. A. Myers): Prince Chap Feb. 24 to good business; co. good. Gertrude Ewing Stock co. 3-5.

GROESBECK.—OPERA HOUSE (B. L. Lenamon): Ole Olson in Spiritland co. 8.

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VERMONT.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Klark-Urban co. Feb. 21-26; good co., to fine business. The Man of the Hour 4. East Lynne 8.

VIRGINIA.

DANVILLE.—ACADEMY (S. A. Schlosz): The Girl from Rector's Feb. 17; the authorities in Raleigh, N. C., prohibited this co. giving performance 16; gave satisfaction here, without showing any objectionable features; to large audience. Marion Stock co. 21-26; fair business. The Cat and the Fiddle 28; good co. and business. The Norwoods, Hypnotists, 1-5. St. Elmo 14. The Prize Winner 16. When My Wife's Away 18.

ROANOKE.—ACADEMY (Tom Spencer): Girl from Rector's Feb. 23; performance and business good. American Idea 28 pleased nice business. The Cat and the Fiddle 1; good performance, to fair house. De Wolf Hopper in Matinee Idol 2; excellent, to nice business. Elks' Minstrels (local) 4.

STAUNTON.—BEVERLEY (Barkman and Shults): The Norwoods, hypnotists, Feb. 21-26 to capacity houses; pleased. White Squaw 28 failed to please small house. American Idea 1. Cat and the Fiddle 4. De Rue's Minstrels 12.

RICHMOND.—ACADEMY (Leo Wise): De Wolf Hopper in A Matinee Idol 1 pleased packed house. The White Squaw 3. The American Idea 4, 5.——BIJOU (C. I. McKee): Thomas E. Shea and co. Feb. 28-5; business only fair. The Fatal Wedding 7-12.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Rizie Janis 5. Gilmore Stock 7-11. The Soul Kiss 12.——VIRGINIA (Charles A. Feinler): Graustark Feb. 24-26; good business. Silver Threads 28-2, with Dick Jose; good business. Viola Allen 3. Dustin Farnum 7. Fluffy Ruffles 10-12.——OPERA HOUSE (Charles A. Feinler): Hall's Associate Players 24-26 in Why She Went Astray; good business. Little Homestead 28-2; S. R. O. Under Sealed Orders 7-9. The Working Girl 10-12.——APOLLO (H. W. Rogers): Al. Reeves' Beauty Show 24-26. Ginger Girls 28-2; S. R. O. Robey's Knickerbockers 3-5. Follies of New York and Paris 7-9. Trocaderos 10-12.

CHARLESTON.—BURLEW (N. S. Burlew): The Girl from Rector's Feb. 25 pleased S. R. O. Yankee Doodle Detective 7. Land of Nod 10. Gentleman from Mississippi 11, 12.

MARTINSBURG. — THEATRE (William H. Irvine): Vaudeville and Pictures Feb. 21-26 to good business. Cat and the Fiddle 8.

PARKERSBURG.—CAMDEN (W. R. Kemery): The Land of Nod 11. A Gentleman from Mississippi 12.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE (Joseph G. Rhode): The Soul Kiss Feb. 26; fair business; fair co. Himmelein's Imperial Stock co. 27-6 in The Wall Street Detective, Marching Through Georgia, Lena Rivers, Hello Bill, The Vagrant, Wormwood, The Parish Priest, The Man, the Devil and the Woman, Over the Hills to the Poor House, and The Great Devereaux Case; good business; fine attractions. The Three Twins 7. The Man of the Hour 9.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): The Servant in the House Feb. 28; best of satisfaction; pronounced one of the strongest attractions of the season. Lyman H. Howe 1. The County Sheriff 5; matinee and night. A Gentleman from Mississippi 7. The Man of the Hour 10. Girl of the Mountains 12; matinee and night.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): The Girl Question Feb. 22; light business; fair performance. May Robson in The Rejuvenation of Aunt Mary to big business; good attraction. The Three Twins 27 to big business (little topheavy); good performance. The Servant in the House 6.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): May Robson in The Rejuvenation of Aunt Mary Feb. 22. Howe's Travel Festival 23. The Soul Kiss 25 to S. R. O. The Orpheum Stock co. in The Slaves of Russia.

GEORGE

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The Shepherd of the Hills, The Woman That Was 27-1 to good business.

RACINE.—THEATRE (Daniel M. Nye): The Soul Kiss Feb. 27; fine co. and large patronage; matinee and evening. John E. Young in Money and the Girl 2. The Three Twins 3. A Gentleman from Mississippi 8. Himmilies Stock co. 13-19. They Loved a Lassie 27.

BELOIT.—WILSON OPERA HOUSE (R. H. Wilson): The Cloremco Players Feb. 21-28; to fair business. The County Sheriff 3. A Gentleman from Mississippi 4. The Belle of Japan 25. Kid Lifters 11. A Girl of the Mountains 16. College Glee Club 18.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): May Robson in The Rejuvenation of Aunt Mary Feb. 28 delighted a very large audience. Lyman Howe 26 drew well and pleased. Money and the Girl 3. Three Twins 5.

LA CROSSE.—THEATRE (Gage and Wohlhuter): May Robson Feb. 25 in The Rejuvenation of Aunt Mary pleased a large house. The Three Twins 28 drew good house.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward P. Stahle): The Clansman Feb. 19; very good, to good business. The Land of Nod 21 pleased fair business. Beverly 26; very good, to good business. Robert Edeson in A Man's a Man 2. The Climax 15. Max Figman 19.

LARAMIE.—OPERA HOUSE (H. E. Root): A Midsummer Night's Dream (university local) Feb. 28; excellent, to S. R. O.

CANADA.

LONDON, ONT.—OPERA HOUSE (J. D. Eagan): Eddie Foy in Mr. Hamlet of Broadway Feb. 25; good house, but deserved capacity. A well balanced cast, a large chorus in attractive costumes, combined with the musical numbers and humor of the play, made up a satisfying performance which was thoroughly enjoyed. Fiske O'Hara in The Wearing of the Green 26; good matinee but light night attendance, owing to bad weather. Dallas Welford in Mr. Hopkinson 3. Madame Nazimova in A Doll's House 5. Clifton Crawford in The Three Twins 7.

WINNIPEG, MAN.—WALKER (C. P. Walker): David Warfield in The Music Master Feb. 21-26; finest play ever seen here; big business. Mark Hamburg 1. Olga Nethersole 2-5. ——WINNIPEG (C. Walker): May Robson in The Rejuvenation of Aunt Mary 10-12.——GRAND (Kelly and Rowe): The change from melodrama to burlesque pleases the patrons. The Hello Girls 28-5.

OTTAWA, ONT.—RUSSELL (P. Gorman): Madame Nazimova in The Passion Flower and A Doll's House Feb. 28-1; excellent, to very good business. The Gay Musician 4, 5. Eddie Foy in Hamlet of Broadway 7, 8.——OPERA HOUSE (P. Gorman, mgr.): Partello Stock co. in repertoire 28-5; A Human Slave and The Parish Priest; excellent business; pleased.

ST. CATHARINES, ONT.—OPERA HOUSE (H. Stuart Raleigh): Fiske O'Hara in The Wearing of the Green Feb. 21 delighted good business. Charley Grapewin in Above the Limit pleased good house. Martin's U. T. C. 4.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): Charley Grapewin in Above the Limit Feb. 23; good attraction; fair house. The Musical Georgettes and pictures 24-26; excellent, to good houses.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): David Halcomb Feb. 26 to fair business. The Gay Musician 1. Madame Nazimova 2. Eddie Foy 9. Three Twins 10. Charley Grapewin 12.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Kitty Grey canceled. The Royal Chef 2-4.

SHERBROOKE, QUE.—CLEMENT (W. J. Tipert): Affinity Feb. 26. The Royal Chef 7.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Pittsburgh, Pa., 7-12. Youngstown, O., 14. Erie, Pa., 15. Toledo, O., 16, Kalamazoo, Mich., 17, Grand Rapids 18, 19.

ALMA, WO WOHNST DU (Co. A; Adolf Phillips, mgr.): New York city—indefinite.

ALMA, WO WOHNST DU (Co. B; Adolf Phillips, mgr.): Brooklyn, N. Y., 7-12.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Syracuse, N. Y., 7, 8. Utica 9, Glens Falls 10, Troy 11, Poughkeepsie 12, Baltimore, Md., 14-19.

ARLISS, GEORGE (Harrison Grey Fiske, mgr.): Dubuque, Ia., 8, Clinton 9, Galesburg, Ill., 10, Rock Island 11, Cedar Rapids, Ia., 12, Kansas City, Mo., 14-19.

ARSENE LUPIN (Chas. Frohman, mgr.): Kansas City, Mo., 7-12. St. Louis 14-19.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Portland, Ore., 6-12, Vancouver, Wash., 13, Salem, Ore., 14, Eugene 15, Medford 16, Red Bluffs, Cal., 18, Chico 19.

AS TOLD IN THE HILLS (W. F. Mann, prop.): Liberty, Ind., 8, Shelbyville 9, Seymour 10, Bedford 11, Salem 12, West Baden 13, Owensboro, Ky., 14, Henderson 15.

BANKER'S CHILD (Harry Shannon, mgr.): Lake City, Fla., 8, Jasper 9, Valdosta, Ga., 10, Cochran 11, Milledgeville 12, Eatonton 14, Madison 15, Monroe 16, Winder 17.

BARRIER, THE (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 14-19.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 31—indefinite.

BATTES, BLANCHE (David Belasco, mgr.): Montreal, P. Q., 6-12. Albany, N. Y., 14. Schenectady 15, Amsterdam 16, Syracuse 17, Binghamton 18, Wilkes-Barre, Pa., 19.

BELLEW, KYRLE (Charles Frohman, mgr.): Boston, Mass., 7-19.

BEN-HUR (Klaw and Erlanger, mgrs.): Toronto, Ont., 14-19.

BEVERLY (Eastern; A. J. Delamater and Norris, mgrs.): Providence, R. I., 7-12. Brooklyn, N. Y., 14-19.

BEVERLY (Western; A. G. Delamater and Wm. Norris, mgrs.): Hastings, Neb., 8, York 9, Omaha 10-12, Des Moines, Ia., 13-16.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Salt Lake City, U., 6-12, Provo, Colo., 14, Grand Junction 15, Glenwood Springs 16, Leadville 17, Salida 18, Canyon City 19.

BREWSTER'S MILLIONS (Frederic Thompson's): Pittsburgh, Pa., 7-12, Philadelphia 14-19.

BROWN, KIRK (J. T. Macauley, mgr.): Easton, Pa., 7-12, Troy, N. Y., 14-19.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Jan. 24—indefinite.

CHECKERS (Blair and Haviin, mgrs.): Rochester, N. Y., 7-9, Syracuse 10-12, Washington, D. C., 14-19.

CHILDREN OF DESTINY (Henry B. Harris, mgr.): New York city Feb. 21—indefinite.

CHINATOWN TRUNK MYSTERY (A. H. Woods, mgr.): Detroit, Mich., 6-12, Chicago, Ill., 13-19.

CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—indefinite.

CLIMAX, THE (Western; Joseph Weber, mgr.): Denver, Colo., 6-12, Boulder 14, Cheyenne, Wyo., 15, 16, Salt Lake, U., 17-19.

CLIMAX, THE (Middle Western; Joseph Weber, mgr.): Bradford, Pa., 8, Hornell, N. Y., 9, Binghamton 10, Utica 11, 12.

CLIMAX, THE (Southern; Joseph Weber, mgr.): Oklahoma City, Okla., 6-12, Enid 14, El Reno 15, McAlester 16, 17, Muscogee 18, 19.

COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Jan. 10—indefinite.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Ft. Smith, Ark., 8, Little Rock 9, Memphis, Tenn., 10-12, New Orleans, La., 13-19.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Boston, Mass., Feb. 28-12, Lowell 14, Salem 15, Lawrence 16, Lewiston, Me., 17, Portland 18, 19.

DANIEL BOONE ON THE TRAIL (Eastern; C. A. Teaff, mgr.): Port Alleghany, Pa., 8, Coudersport 9, Galeston 10, Addison, N. Y., 11, Corning 12.

DANIEL BOONE ON THE TRAIL (J. U. Clinton, mgr.): Ashtabula, O., 8, Geneva 9, Newberg 10, Gallion 11, Fostoria 12.

DAVID COPPERFIELD (Edward C. White, mgr.): Newark, N. J., 7-12.

DAVIS, FLORENCE (A. G. Delamater, mgr.): Jackson, Miss., 8, Yazoo 9, Greenville 10, Vicksburg 11, Natchez 12, Shreveport, La., 13, Alexandria 14, Lafayette 15, Crowley 16, Beaumont, Tex., 17.

DODSON, J. E. (Cohan and Harris, mgrs.): Norfolk, Va., 7, Richmond 8, Lynchburg 9, Charlotte, N. C., 10, Columbia, S. C., 11, Savannah, Ga., 12, Charleston, S. C., 14, Augusta, Ga., 15, Atlanta 16, 17, Birmingham, Ala., 18, Mobile 19.

DREW, JOHN (Charles Frohman, mgr.): Louisville, Ky., 7-9, Evansville, Ind., 10, Indianapolis 11, 12, Chicago, Ill., 13-26.

EAST LYNNE (Joseph King, mgr.): Newark, N. J., 7-12.

EAST LYNNE (Lee Moses, mgr.): Sibley, Ia., 8, Ellsworth, Minn., 9.

EDESON, ROBERT (Henry B. Harris, mgr.): San Francisco, Cal., 14-19.

ELI AND JANE (Harry Green, mgr.): Newton, Ia., 10, Monroe 11, Adel 12, Earlham 14, Guthrie Center 16, Elliott 17, Valisca 18, Clarinda 19.

ELLIOTT, MAXINE (George J. Appleton, mgr.): New York city Jan. 25—indefinite.

ELOPERS, THE (C. M. Maxwell, mgr.): Pittsburgh, Pa., 7-12, Baltimore, Md., 14-19.

END TO THE TRAIL: Chicago, Ill., 6-12.

FATAL WEDDING, THE (Klimt and Gazzolo, mgrs.): Norfolk, Va., 14-19.

FAUST, WHITE'S (Olga Verne White, mgr.): Charleston, Ill., 8, Duquoin 9, Benton 10, Cairo 11, Paducah, Ky., 12.

FIGHTING PARSON (W. F. Mann, prop.): Fayetteville, Ark., 7, Van Buren 8, Mena 9, Du Queen 10, Texarkana, Tex., 11, Stamps 12, Shreveport, La., 13, Natchitoches 14, Alexandria 15.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—indefinite.

FOURTH ESTATE (Liebler and Co., mgrs.): Chicago, Ill., Dec. 27—indefinite.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Newark, N. J., 14-19.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Nashville, Tenn., 7-12.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Detroit, Mich., 14-19.

GEORGE, GRACE (Wm. A. Brady, mgr.): Chicago, Ill., 7-19.

GILMORE, HARNEY (Havlin and Nicolai, mgrs.): Bayonne, N. J., 7-9, Paterson 10-12, Brooklyn, N. Y., 14-19.

GIRL AND THE DETECTIVE (C. E. Blaney's Am. Co.): Philadelphia, Pa., 7-12.

GIRL FROM U. S. A. (City; Harry Scott, mgr.): Birmingham, Ala., 7-12, Atlanta, Ga., 14-19.

GIRL FROM U. S. A. (Eastern; Harry Scott, mgr.): St. Johnsville, N. Y., 7, Glens Falls 9, Rutland, Vt., 11, Bellows Falls 12, Keene, N. H., 14, Brattleboro, Vt., 15, Newport, N. H., 16, White River Jct. 17, St. Johnsboro, Vt., 18, Barre 19.

GIRL FROM U. S. A. (Western; Harry Scott, mgr.): Winchester, Ky., 7, Paris 8, Danville 9, Somerset 10, Harrodsburg 11, Lexington 12, Frankfort 14, Shelbyville 15, Bardstown 16, Springfield 17, Lebanon 18, Campbellsville 19.

GIRL OF THE EAGLE RANCH (Kelly and Brennan, mgrs.): Blue Mound, Kan., 8, Mound City 9, Butler, Mo., 10, Shell City 11.

GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Tulsa, Okla., 8, Enid 9, Wichita, Kan., 10, Hutchinson 11, La Junta, Colo., 12, Denver 13-19.

GIRL OF THE MOUNTAINS (O. H. Wee, mgr.): Beaver Dam, Wis., 8, Waupaca 9, Merrill 10, Stevens Point 11, Pond du Lac 12, Oshkosh 13, Milwaukee Soldiers' Home 14, Beloit 15, Monroe 16, Janesville 17, Freeport, Ill., 18.

GLASER, VAUGHAN (St. Elmo): Boston, Mass., Feb. 21-19. Syracuse, N. Y., 21-26.

GRAUSTARK (Eastern; Baker and Castle, mgrs.): Paterson, N. J., 7-10, Camden 11, 12, Philadelphia, Pa., 14-19.

GRAUSTARK (Southern): New Orleans, La., 6-12, Hattiesburg, Miss., 14, Meridian 15, Tuscaloosa, Ala., 16, Birmingham 17, Anniston 18, Rome, Ga., 19.

GRAUSTARK (Central): Anderson, Ind., 7, New Castle 8, Kokomo 9, Lafayette 10, Richmond 11, Springfield, O., 12, Middletown 13, Piqua 14, Marysville 15, Marion 16, Bucyrus 17, Van Wert 18, Findlay 19.

GREAT DIVIDE (Western; Henry Miller Co., mgr.): Spokane, Wash., 6-12, Walla Walla 13, La Grande, Ore., 14, Boise, Ida., 15, Pocatello 17, Logan, U., 18, Ogden 19.

GREET'S PLAYERS (Ben Greet, mgr.): New York city Feb. 21-April 30.

HACKETT, NORMAN (Jules Murry, mgr.): Van Wert, O., 12.

HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): North Yakima, Wash., 7, Spokane 8, 9, Colfax 10, Pullman 11, Lewiston, Ida., 12, Walla Walla, Wash., 14, Pendleton, Ore., 15, La Grande 16, Baker City 17, Weiser, Ida., 18, Boise 19.

HARVEST MOON (Charles Frohman, mgr.): Buffalo, N. Y., 7-9, Rochester 11, 12, Pittsfield, Mass., 14, North Adams 15, Danburry, Conn., 16, Meriden 17, Worcester, Mass., 18, 19.

HEART OF ALASKA (Henry D. Carey, prop.): Milwaukee, Wis., 6-12, St. Paul, Minn., 13-19.

HEIRESS, THE (N. L. Stern, mgr.): Franklin, Ind., 8, Madison 9, Crawfordsville 10, Elwood 11, Logansport 12, Lebanon 14, Bluffton 15, Plymouth 16, Warsaw 17, Auburn 18, Angola 19.

HIGGINS, DAVID (E. D. Stair, mgr.): Kansas City, Mo., 6-12, St. Joseph 13-16, Des Moines, Ia., 17-19.

HILLIARD, ROBERT (Fred Thompson, mgr.): Philadelphia, Pa., 7-19.

HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., Jan. 3—indefinite.

HOUSE NEXT DOOR (Cohan and Harris, mgrs.): Richmond, Va., 8, Lynchburg 9, Charlotte, N. C., 10, Columbia 11, Savannah, Ga., 12.

HOUSE OF A THOUSAND CANDLES (Rowland and Gaskell, mgrs.): Faribault, Minn., 8, Northfield 9, Eau Claire, Wis., 10, La Crosse 12, Prairie du Chien 14, Dubuque, Ia., 15, Freeport, Ill., 16, Sterling 17, Morrison 18, Princeton 19.

HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): East St. Louis, Ill., 13-16.

IMSON, BURT: Lethbridge, Sask., Feb. 28-12.

IN OLD KENTUCKY (A. W. Dingwall, mgr.): Toledo, O., 7-12.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Montreal, P. Q., 7-12, Plattsburg, N. Y., 14, Ogdensburg 15, Watertown 16, Geneva 17, Lockport 18, Dunkirk 19.

IN WYOMING (H. R. Pierce, mgr.): Kansas City, Mo., 6-12, St. Louis 13-19.

IRISH SENATOR (Jas. L. McCabe, mgr.): Nevinger, Mo., 8, Milan 9, Humphreys 10, Trenton 11, Seymour, Ia., 12, Eddyville 13.

IS "TRIMONY A FAILURE? (David Belasco, mgr.): Boston, Mass., Feb. 28-March 26.

ISRAEL (Chas. Frohman, mgr.): Ithaca, N. Y., 8, Syracuse 9, 10, Auburn 11, Utica 12, Poughkeepsie 14, Waterbury, Conn., 15, Bridgeport 16, New Haven 17, New Britain 18, Hartford 19.

JAMES, LOUIS (Branch O'Brien, mgr.): Bozeman, Mont., 8, Livingston 9, Billings 10, Miles City 11, Bismarck, N. D., 12, Jamestown 14, Fargo 15, Grand Forks 16, Winnipeg 17-19.

JEFFERSON, JOS. AND WM. (S. W. Donalds, mgr.): Duluth, Minn., 8, 9, Calumet, Mich., 11, Hancock 12, Marquette 14, Cheboygan 15, Alpena 16, Bay City 17, Owosso 18.

KIDNAPPED FOR A MILLION (Eugene Perry, mgr.): Obion, Ill., 8, Noble 9, Sandoval 10, Dahlgren 11, Nashville 12.

LILY, THE (David Belasco, mgr.): New York City Dec. 22—indefinite.

LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Indianapolis, Ind., 7-12, Cincinnati, O., 13-19.

LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Seattle, Wash., 6-12, Spokane 14-19.

LITTLE HOMESTEAD: Bethany, Mo., 8, Trenton 10, Chillicothe 11, Brookfield 12, Carrollton

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14, Moberly 16, Columbia 17, Fulton 18, Jefferson City 19.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Waco, Tex., 7, 8, Austin 9, San Antonio 10-13, Houston 14-17, Galveston 18, 19.

MADAME X (Henry W. Savage, mgr.): New York city Feb. 2—indefinite.

MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): Sheboygan, Wis., 8, Kenosha 9, Fond du Lac 10, Janesville 11, Madison 12, Milwaukee 13-19.

MAN OF THE HOUR (Southern; Brady and Grismer, mgrs.): Barre, Vt., 8, St. Johnsbury 9, White River 10, Newport 11, Claremont, N. H., 12, Brattleboro, Vt., 14, Bellows Falls 15, Keene, N. H., 16, Franklin 17, Laconia 18, Concord 19.

MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): Sheboygan, Wis., 8, Kenosha 9, Fond du Lac 10, Janesville 11, Madison 12, Milwaukee 13-19.

MANNERING, MARY (The Shuberts, mgrs.): New York city Feb. 8—indefinite.

MAN ON THE BOX (Eastern; Trousdale Bros., mgrs.): Virden, Ill., 8, Greenfield 9, Chapin 10, Mt. Sterling 11, Cambridge 12, Macomb 14, Bushnell 15, Abingdon 16, Cuba 17.

MEADOWBROOK FARM (W. F. Mann, prop.): Greenville, S. C., 8, Anderson 9, Belton 10, Greenwood 11, Newberry 12, Abbeville 14, Athens, Ga., 15.

MELVILLE, ROSE (J. R. Sterling, mgr.): Houston, Tex., 8, Waco 9, Corsicana 10, Ft. Worth 11, 12, Dallas 14, Greenville 15, Hot Springs, Ark., 16, 17, Little Rock 18, Poplar Bluff 19.

MILLER, HENRY: Newark, N. J., 7-12.

MISS PATSY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 30—indefinite.

MISSOURI GIRL (Merle H. Norton): Pond Creek, Okla., 8, So. Haven, Kan., 9, Oxford 10, Sedan 11, Caney 12, Frontenac 13, Scammon 14, Humboldt 15, Altoona 16, Fredonia 17, Eureka 18, Madison 19.

MONTANA: Cincinnati, O., 6-12, Cleveland 13-19.

MONTE CRISTO: Baltimore, Md., 7-12.

MURPHY, TIM (Louis Werba, mgr.): Nashville, Tenn., 9, Evansville, Ind., 11, Terre Haute 12, Springfield, Ill., 16.

NETHERSOLE, OLGA (Wallace Monroe, mgr.): St. Paul, Minn., 7-9, Minneapolis 10-12, Kansas City, Mo., 14-16, St. Joseph 17, Omaha, Neb., 18, 19.

OLD CLOTHES MAN (Gilson and Bradfield, mgrs.): Higgins, Tex., 8, Canadian 9, Tulia 10, Plainview 11, Lubbock 12.

OLD HOMESTEAD (Frank Thompson, mgr.): St. Louis, Mo., 6-12, Centralia, Ill., 14, Evansville, Ind., 15, Owensboro, Ky., 16, Henderson 17, Cairo, Ill., 18, Paducah, Ky., 19.

OLE OLSON (A. H. Westfall, mgr.): Wichita Falls, Tex., 8, Teague 9, Mexia 10, Calvert 11, Mart 12, Waco 14, Granger 15, Killeen 16, Lampasas 17, Goldthwaite 18, Brownwood 19.

OLLY, MARIETTA (The Shuberts, mgrs.): Baltimore, Md., 7-12.

PAIR OF COUNTRY KIDS (Western: H. W. Link, mgr.): Grinnell, Ia., 8, Montezuma 9, Albia 10, Oskaloosa 11, Ottumwa 12.

PIERRE OF THE PLAINS (A. H. Woods, mgrs.): Buffalo, N. Y., 7-12, Toronto, Can., 14-19.

PLAY BALL (A. G. Delamater, mgr.): New Haven, Conn., 7-9, Hartford 10-12, Springfield, Mass., 14-16, New Britain, Conn., 17, Waterbury 18, 19.

POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Independence, Kan., 8, Parsons 9, Columbus 10, Leavenworth 11, Sedalia, Mo., 12, Columbia 14, Jefferson City 15, Mexico 16, Kirksville 17, Chillicothe 18, Nebraska City, Neb., 19.

POLLY OF THE CIRCUS (F. W. McClellan, mgr.): Chicago, Ill., Feb. 21-5, Columbus, O., 10-12, Dayton 14, 15, Toledo 17-19.

POYNTER, BEULAH (Burt and Nicolai, mgrs.): Philadelphia, Pa., 7-12, Paterson, N. J., 14-16, Camden 17-19.

PRINCE CHAP (Fred R. Hoadley, mgr.): Tyler, Tex., 8, Martin 9, Corsicana 10, Waxahatchie 11, Ft. Worth 12, Denison 13, Paris 14, Greenville 15, Dallas 16-18, Sherman 19.

RAGTIME TRAMP (L. M. Boyer, mgr.): Covington, Tenn., 8, Dyersburg 9, 10, Union City 11, Trenton 12.

REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Providence, R. I., 7-12.

RIGHT OF WAY (Fred Block, mgr.): San Ventura, Cal., 8, Riverside 9, Santa Ana 10, San Diego 11, 12, Los Angeles 13-19.

ROBERTS, FLORENCE (The Shugerts, mgrs.): San Francisco, Cal.—indefinite.

ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4—indefinite.

ROBSON, MAY (L. S. Sire, mgr.): Duluth, Minn., 8, Winnipeg, Can., 10-12, Billings, Mont., 14, Livingston 15, Helena 16, Butte 17, Missoula 18, Wallace, Ida., 19.

ROYAL SLAVE (George H. Bubb, mgr.): Mystic, Ia., 8, Seymour 9, Princeton, Mo., 10, Jamesport 11, Marysville 12, Richmond 14, Lexington 15, Linneus 16, Novinger 17, Unionville 18, Ottumwa, Ia., 19.

RUSSELL, LILLIAN (Jos. Brooks, mgr.): St. Louis, Mo., 7-12, Chicago, Ill., 14-26.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Norfolk, Va., 7-12, Richmond 14-19.

SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—indefinite.

SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Omaha, Neb., 13-17.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Chicago, Ill., Jan. 9—indefinite.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.

SHEA, THOMAS E. (A. H. Woods, mgr.): Atlanta, Ga., 7-12, Nashville, Tenn., 14-19.

SKINNER, OTIS (Joseph Buckley, mgr.): So. Bend, Ind., 8, Rock Island, Ill., 9, Des Moines, Ia., 10, St. Joe, Mo., 11, Topeka, Kan., 12, Denver, Colo., 13-19.

SLOWEST GUY IN TOWN (Martin and Knox, mgrs.): St. Louis, Mo., 6-12.

SOTHERN, E. H., AND JULIA MARLOWE (The Shuberts, mgrs.): Philadelphia, Pa., 7-19.

SQUAW MAN (Liebler and Co., mgrs.): Toledo, O., 13-16, Grand Rapids, Mich., 17-19.

ST. ELMO (Vaughan Glaser, mgr.): Brooklyn, N. Y., 7-12, Jersey City, N. J., 14-19.

ST. ELMO (Eastern; Vaughan Glaser, mgr.): Greenville, Pa., 8, Sharon 9, Salem, O., 10, Massillon 11, Wooster 12, Akron 14-19.

St. Elmo (John R. Price, mgr.): Sussex, N. J., 10, Florida, N. Y., 11, Warwick 12, Monroe 13, Ellenville 14, Delhi 17, Oxford 18, Stamford 19.

STAHL, ROSE (Henry B. Harris, mgr.): Detroit, Mich., 7-9, Ft. Wayne, Ind., 10, 11, Toledo, O., 12, Saginaw, Mich., 13, Bay City 14, Owosso 15, Lansing 16, Flint 17, Jackson 18, Ann Arbor 19.

STARR, FRANCES (David Belasco, mgr.): Cincinnati, O., 7-12, Chicago, Ill., 14-31.

STEWART, MAY (J. E. Cline, mgr.): Parsons, Kan., 8, Chanute 9, Iola 10, Emporia 11.

STRONGHEART (Wm. G. Tisdale, mgr.): Chattanooga, Tenn., 7-12, Knoxville 14-19.

SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): Chicago, Ill., Feb. 28-12.

SUNNY SOUTH (J. C. Rockwell, mgr.): Montague, Mich., 8, Hart 9, Pentwater 10, Fremont 11.

TALIAFERRO, MABEL (Frederic Thompson, mgr.): Memphis, Tenn., 7-9, Nashville 10-12, Louisville, Ky., 14-16, Indianapolis, Ind., 17-19.

TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Norway, Wis., 8, Iron River, Mich., 9, Bessemer 10, Ironwood 11, Ashland, Wis., 12, Arbor Vitae 13, Merrill 14, Stevens Point 15.

TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): California, Ga., 8, Tipton 9, Marshall 10, Centralia 11, Sturgeon 12, Higbee 14, Glasgow 15.

TEMPEST AND SUNSHINE (Southern; W. F. Mann, prop.): Milledgeville, Ga., 8, Sparta 9, Graniteville, S. C., 10, Orangeburg 11, Georgetown 12, Kingstree 14, Florence 15.

TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Baird, Tex., 8, Cisco 9, Strawn 10, Thurber 11, Weatherford 12, Jacksboro 14, Graham 15.

TEMPEST, MARIE (Charles Frohman, mgr.): Chicago, Ill., Feb. 28-12, St. Louis, Mo., 13-19.

THIRD DEGREE (Co. A: Henry B. Harris, mgr.): Galveston, Tex., 8, Houston 9, San Antonio 10, Austin 11, Waco 12, Ft. Worth 14, Dallas 15, 16, Denison 17, Wichita Falls 18, Amarillo 19, New York city 7-12, New York city 14-19.

THIRD DEGREE (Co. B: Henry B. Harris, mgr.): San Antonio, Tex., 8, 9, Austin 10, Dallas 11, 12, Waco 13, Ft. Worth 14-16, Wichita Falls 17, Oklahoma City, Okla., 18, 19.

THIRD DEGREE (Co. C: Henry B. Harris, mgr.): So. Bethlehem, Pa., 8, Dover, N. J., 9, Paterson 10, Atlantic City 11, 12, Burlington 14, New Brunswick 15, Red Bank 16, Morristown 17, Plainfield 18, Trenton 19.

TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): Brooklyn, N. Y., 7-12, Cumberland, Md., 14, Marietta, O., 15, Parkersburg, W. Va., 16, Cambridge, O., 17, Wheeling, W. Va., 18, 19.

TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Keokuk, Ill., 8, Moberly, Mo., 9, Iowa City, Ia., 10, Des Moines 11, 12, Atchison, Kan., 13, Sedalia, Mo., 14, Pittsburg, Kan., 15, Chanute 16, Webb City, Mo., 17, Joplin 18, Springfield 19, 20.

TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): Shelbyville, Ind., 8, Greensburg 9, Columbus 10, Brasil 11, Bloomington 12, Linton 14, Robinson, Ill., 15, Vincennes, Ind., 16, Princeton 17, Owensboro, Ky., 18, Henderson 19.

TWO AMERICANS ABROAD (Robt. H. Harris, mgr.): Mt. Pleasant, O., 8, Holden, W. Va., 9, Charleston 10, Sutton 11, Weston 12.

UNCLE JOSH PERKINS: Mesa, Cal., 8, Phoenix, Ariz., 9, Tucson 10, Tombstone 11, Douglas 12, Bisbee 13, Benson 14, Globe 15.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Glens Falls, N. Y., 8, Cohoes 9, Gloversville 10, Johnstown 11, Schenectady 14, Poughkeepsie 15.

UNCLE TOM'S CABIN (Al. W. Martin's: Wm. Kibble, mgr.): Chicago, Ill., 6-12, Detroit, Mich., 13-19.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Salem, Mass., 8, Brockton 9, Fall River 10, Woonsocket, R. I., 11, Springfield, Mass., 12.

VIA WIRELESS (Frederick Thompson, mgr.): Boston, Mass., 7-12.

VIRGINIAN, THE (J. H. Paiser, mgr.): Vancouver, B. C., 8, 9, Bellingham, Wash., 10, Everett 11, Tacoma 12, 13, Ellensburg 14, North Yakima 15, Walla Walla 16, Spokane 17, 18, Missoula, Mont., 19.

WALKER, CHARLOTTE (David Belasco, mgr.): New York city Jan. 25—indefinite.

WALSH, BLANCHE (A. H. Woods, mgr.): Los Angeles, Cal., 7-12, Albuquerque, N. M., 14, Santa Fe 15, Las Vegas 16, Trinidad, Colo., 17, Colorado Springs 18, Pueblo 19.

WARFIELD, DAVID (David Belasco, mgr.): Minneapolis, Minn., 7-9, St. Paul 10-12, Eau Claire, Wis., 14, Winona, Minn., 15, La Crosse, Wis., 16, Dubuque, Ia., 17, Clinton 18, Madison, Wis., 19.

WARNER, H. B. (Liebler and Co., mgrs.): New York city Jan. 21—indefinite.

'WAY DOWN EAST (Brady and Grismer, mgrs.): Worcester, Mass., 7-12.

WHERE THERE'S A WILL (Maurice Campbell, mgr.): New York city Feb. 7—indefinite.

WHITESIDE, WALKER: Pittsburgh, Pa., 7-12.

WILDFIRE (Harry Doel Parker, mgr.): Missoula, Mont., 8, Anaconda 9, Butte 10, Helena 11, Bozeman 12, Livingston 14, Billings 15, Miles City 16, Mandan 17, Bismarck 18, Jamestown 19.

WILLIAMS, HATTIE (Charles Frohman, mgr.): Chicago, Ill., Feb. 28-13.

WILSON, AL. H.: Titusville, Pa., 8, Meadville 9, Erie 10, Youngstown, O., 11, McKeesport, Pa., 12, Wheeling, W. Va., 14, Bellaire, O., 15, Coshocton 16, New Philadelphia 17, Canton 18, Akron 19.

WILSON, FRANCIS (Charles Frohman, mgr.): New York city Dec. 27—indefinite.

WOLF, THE: Frankfort, Ind., 10.

WYNDHAM, CHARLES (Charles Frohman, mgr.): Philadelphia, Pa., 7-19.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.

ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—indefinite.

ALCAAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.

ALHAMBRA STOCK: Houston, Tex.—indefinite.

ARVINE-BENTON (George B. Benton, mgr.): Memphis, Tenn., Dec. 25—indefinite.

ATHON: Portland, Ore.—indefinite.

ATLANTIC THEATRE STOCK (Acme Amusement Co., mgrs.): Lincoln, Neb.—indefinite.

AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.

BAILEY, EDWIN: El Paso, Tex., Jan. 24-April 16.

BAYONNE (E. F. Rostwick, mgr.): Bayonne, N. J., Dec. 6—indefinite.

BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BIJOU (B. C. Herndon, mgr.): Savannah, Ga.—indefinite.

BIJOU (David B. Blumington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.

BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BLUNKALL STOCK: Portland, Ore.—indefinite.

BROADWAY STOCK: Oakland, Cal.—indefinite.

BUNGALOW STOCK: Salt Lake City, U.—indefinite.

BUNTING, EMMA: Schenectady, N. Y., Jan. 10—indefinite.

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BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALIFORNIA (Walter Smith, mgr.): Sacramento, Cal.—indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.
CRITERION THEATRE (Klimt and Gazolo, mgrs.): Chicago, Ill., Dec. 19—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
FORBES: Brooklyn, N. Y., Aug. 28—indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O.—indefinite.
FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man., Nov. 29—indefinite.
FRENCH: Montreal, P. Q., Sept. 27—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—indefinite.
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HALL, DON C.: Cincinnati, O., Feb. 7-April 2.
HARCOURT COMEDY CO. (Chas. H. Harris, mgr.): Auburn, N. Y.—indefinite.
HIMMELEIN'S YANKEE DOODLE STOCK (Geo. Y. Haledau, mgr.): Superior, Wis.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.
LYCEUM: St. Joseph, Mo.—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Albany, N. Y.—indefinite.
MACK-LEONE: Salt Lake City, U.—indefinite.
MANHATTAN (G. Jack Parsons, mgr.): Findlay, O.—indefinite.
MARTIN (Geo. E. Cochrane, mgr.): Kansas City, Mo.—indefinite.
MARVIN (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MOREY: Waterloo, Ia., Dec. 25—indefinite.
NATIONAL (Paul Casenenve, mgr.): Montreal, P. Q.—indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York city Nov. 9—indefinite.
NICKERSON: Des Moines, Ia.—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John N. B., Jan. 3—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.
PAYCE: (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 15—indefinite.
PEOPLE'S THEATRE: Chicago, Ill.—indefinite.
PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 26—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
RUSSELL AND DREW (B. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SAVOY THEATRE: Atlantic City, N. J.—indefinite.
SCHILLER: Savannah, Ga., Dec 25—indefinite.
SHERMAN: Des Moines, Ia.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SHUBERT: Seattle, Wash.—indefinite.
SNOW, MORTIMER: Wilkes-Barre, Pa., Jan. 17—indefinite.
SPRINGFIELD: Springfield, U.—indefinite.
TRAHERN (Al. Trahern, mgr.): Camden, N. J., Feb. 14—indefinite.
TREADWELL-WHITNEY: Lansing, Mich.—indefinite.
TURNER STOCK (George L. West, mgr.): Boise, Ida.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Des Moines, Ia.—indefinite.
VICTORIA THEATRE: Lafayette, Ind.—indefinite.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburg, Kan., Jan. 23—indefinite.
WILLARD, MACK: Salt Lake City, U.—indefinite.
WILLIAMS AND STEVENS: Jacksonville, Fla., 14—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb.—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Wis., Nov. 22—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amsden, mgr.): Delphos, O., 14-19.
AUSKINS AND VANCE STOCK (Will J. Vance, mgr.): Woodsfield, O., 7-12.
BLANDEN PLAYERS: Logansport, Ind., 7-12, Marion 14-19.
BOYER, NANCY (Harry A. Mareh, mgr.): Elmira, N. Y., 7-12.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Amsterdam, N. Y., 7-12.
CUTTER STOCK (Wallace R. Cutter, mgr.): Chattanooga, Tenn., Feb. 21—indefinite.
DOWNING, HELEN: Lynn, Mass., 7-12.
HAYWARD, GRACE: Alton, Ill., Feb. 28-12, Hannibal Mo., 14-19.
HICKMAN-BESSEY (Harry S. Libon, mgr.): Danville, Ill., 7-12, Decatur 14-19.
HICKMAN-BESSEY STOCK (W. Al. White, mgr.): Albia, Ia., 7-12, Washington 14-19.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Elwood, Neb., 1, 2, Eustis 3-5, Oxnad 7-9, Kearney, Neb., 10-12.
JARRELL CO. (Wm. Echols, mgr.): Chicago, Ill., 7-26.
KEITH STOCK (Cato S. Keith, mgr.): Elkhart, Ind., 7-12, Benton Harbor, Mich., 14-19.
KEYES STOCK (S. Willard, mgr.): Corning, N. Y., 7-12, Hornell 14-19.
LATIMORE-LEIGH (Eastern): Lincoln, Ill., 7-12, Taylorville 14-19.
LATIMORE-LEIGH STOCK (Western): Hot Springs, Ark., Feb. 28-12.
LONG, FRANK E. (Frank E. Long, mgr.): Deadwood, S. D., 7-12, Hot Springs, Ark., 14-19.
McDONALD STOCK (G. W. McDonald, mgr.): Clinton, Ont., 7-9, Kincardine 10-12.
MANHATTAN STOCK (C. W. Russell, mgr.): Jackson, Mich., 7-12.
MANHATTAN STOCK (J. Frank Homan, mgr.): Van Wert, O.—indefinite.
MARKS, TOM, STOCK (Tom Marks, mgr.): Battle Creek, Mich., 6-12, Kalamazoo 14-19.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Waterloo, Ia., 7-12, Marshalltown 13-19.
MOCK SAD ALLI STOCK (S. L. Kelly, mgr.): Stevens Point, Wis., 7-12.
MOREY STOCK (F. A. Murphy, mgr.): Anadarko, Okla., 7-12.
ORPHEUM STOCK: Noblesville, Ind., 7-12, Tipton 14-19.
PICKERT (Willie Pickert, mgr.): Waycross, Ga., 7-12.
SEE, WILLIAM (Lee McClellan, mgr.): Carpio, N. D., 7-12.
SIGHTS' STOCK (J. W. Sights, mgr.): Crosby, N. D., 7-9, Ambrose 10-12, Columbus 14-16, Flaxton 17-19.
STRONG, ELWIN (Jas. A. McGlue, mgr.): Charles City, Ia., 7-12.
TAYLOR STOCK (H. W. Taylor, mgr.): Fitchburg, Mass., 7-12, So. Framingham 14-19.
TURNER, CLARA (Ira W. Jackson, mgr.): Pittsfield, Mass., 7-12.
WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 8-March 26.
WHITESIDE-STRAUSS (Will Strauss, mgr.): New London, Conn., 7-12, Holyoke, Mass., 14-16, Springfield 17-19.
WIGHT THEATRE CO. (Hilliard Wight, mgr.): Garretson, S. D., 7-12, Jasper, Minn., 14-19.
WINNINGER BROS. STOCK (Frank Winninger, mgr.): Burlington, Ia., 7-12, Quincy, Ill., 14-19.

OPERA AND MUSICAL COMEDY.

AMERICAN IDEA (Cohan and Harris, mgrs.): Washington, D. C., 7-12.
ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—indefinite.
BABES IN TOYLAND: Denver, Colo., 6-12.
BEGGAR PRINCE (H. H. Budde, mgr.): Robinson, Ill., 8, Newton 9, Casey 10, Altamont 11, St. Elmo 12.
BERNARD, SAM (The Shuberts, mgrs.): Chicago, Ill., Feb. 28-12.
BLACK PATTI (R. Voelckel, mgr.): Dayton, O., 7-9, Columbus 10-12, Pittsburgh, Pa., 14-19.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Feb. 7-March 26.
BRIGHT EYES (J. M. Gaites, mgr.): New York city Feb. 28—indefinite.
BUSTER BROWN (Western: H. H. Pitzbuch, mgr.): Huntsville, Ala., 8, New Decatur 9, Birmingham 10, Atlanta, Ga., 11, 12, Anniston, Ala., 14, Gadsden 15, Rome, Ga., 16, Dayton 17, Chattanooga, Tenn., 18, Knoxville 19.
BUSTER BROWN (Eastern: E. A. Denman, mgr.): Fremont, O., 8, Sandusky 9, Findlay 10, Fostoria 11, Tiffin 12, Bowling Green 14, Kenton 15, Delaware 16, Piqua 17, Ada 18, Lima 19.
CAHILL, MARIE (D. V. Arthur, mgr.): New Orleans, La., 6-12.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Rochester, N. Y., 8, 9, Buffalo 10-12.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Worcester, Mass., 7-12, Newark, N. J., 14-19.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.
DE ANGELIS JEFFERSON (The Shuberts, mgrs.): Buffalo, N. Y., 6-12.
DICK WHITTINGTON (The Shuberts, mgrs.): Chicago, Ill.—indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): Philadelphia, Pa., Feb. 28-19.
EIGHT BELLS (Byrne Bros., mgrs.): Springfield, Ill., 10-12, Cleveland, O., 13-19.
FIGMAN, MAX (John Cort, mgr.): Provo, U., 8, Grand Junction, Colo., 9, Leadville 10, Salida 11, Pueblo 12, Victor 13, 14, Colorado Springs 15, Boulder 16, Ft. Collins 17, Greeley 18, Cheyenne, Wyo., 19.
FLIRTING PRINCESS (Mort. H. Singer, mgr.): Chicago, Ill., Oct. 31—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Mobile, Ala., 8, Pensacola, Fla., 9, Montgomery, Ala., 10, Selma 11, Birmingham 12, Atlanta, Ga., 14, 15, Columbus 16, Macon 17, Jacksonville, Fla., 18, St. Augustine 19.
FOY, EDDIE (The Shuberts, mgrs.): Kingston, Can., 9.
FRENCH OPERA (The Shuberts, mgrs.): Cleveland, O., 7-12.
GENER ADELINE (Klaw and Erlanger, mgrs.): Washington, D. C., 7-12, Pittsburgh, Pa., 14-19.
GIRL AT THE HELM (H. H. Frazee, prop.): La Fayette, Ind., 8, Frankfort 10, Muncie 11, Shelbyville 12, Middletown, O., 13, Dayton 14-16, Middletown 17, 18, Springfield 19.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill.—indefinite.
GIRL QUESTION (Eastern: H. H. Frazee, prop.): Cadillac, Mich., 8, Manistique 9, Ludington 10, Big Rapids 11, Belding 12, Muskegon 13, Tecumseh 14, Jackson 15, Adrian 16, St. Thomas 17, 18, London 19.
GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Ervokston, Minn., 8, Ada 9, Detroit 10.
GLASER, LULU (The Shuberts, mgrs.): Washington, D. C., 7-12.
GOLDEN GIRL (M. H. Singer, mgr.): Lansing, Mich., 8, Grand Rapids 9, South Bend, Ind., 10, Clinton, Ia., 11, Dubuque 12, Minneapolis, Minn., 13-16, St. Paul 17-19.

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GODDESS OF LIBERTY (Mort. H. Singer, mgr.): Philadelphia, Pa., Feb. 28-12.
GODDESS OF LIBERTY (Mort. H. Singer, mgr.): Lincoln, Neb., 8, Omaha 9, 10, Sioux Falls, Ia., 11, Sioux City 12, Mason City 14, Marshalltown 15, Cedar Rapids 17, Dubuque 18.
GRAND OPERA (Oscar Hammerstein, m New York city Nov. 8—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 15—indefinite.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 11—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): Toronto, Can., 7-12, Buffalo, N. Y., 14-19.
HOPPER, DE WOLF (D. V. Arthur, mgr.): Philadelphia, Pa., 7-19.
IN PANAMA (Al. Rich Co., mgrs.): Brooklyn, N. Y., 7-12, Syracuse 14-19, Rochester 17-19.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Cincinnati, O., 7-12, Columbus 14, Indianapolis, Ind., 15, 16, Louisville, Ky., 17-19.
JOLLY BACHELORS (Lew Fields, mgr.): New York city Jan. 6—indefinite.
KING DODO (John Cort, mgr.): Ft. Worth, Tex., 7, 8, Dallas 9, 10, Waco 11, Austin 12, San Antonio 13, 14, Galveston 15, Houston 16, 17, Beaumont 18, La Fayette, La., 19.
KING OF CADONIA (J. C. Williams, mgr.): Dunedin, New Zealand, 8-17, Invercargill 18, 19.
KNIGHT FOR A DAY (Jules Pearse, mgr.): Grand Rapids, Mich., 6-9, Toledo, O., 10-12.
KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.
LITTLE JOHNNY JONES (H. A. Morrison, mgr.): Hot Springs, Ark., 8, Pine Bluffs 9, Eldorado 10, Monroe, La., 11, Shreveport 12, Marshall, Tex. 14, Texarkana 15, Clarksville 16, Paris 17, Sulphur Springs 18, Dallas 19.
LITTLE NEMO (Klaw and Erlanger, mgrs.): Baltimore, Md., 7-12, Brooklyn, N. Y., 14-19.
LOMBARDI GRAND OPERA (Sparks and Barry, mgrs.): Portland, Ore., 8-12, Seattle, Wash., 13-20.
LOVE CURE (Henry W. Savage, mgr.): Indianapolis, Ind., 8, 9, Louisville, Ky., 10-12, Cincinnati, O., 14-19.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Washington, D. C., 7-12.
MANHATTAN OPERA CO. (Robt. Kane, mgr.): Tampa, Fla., Feb. 24-19.
MA'S NEW HUSBAND (Harry Scott, mgr.): Salem, Ill., 8, Effingham 9, Allerton 10, Monticello 11, Collinsville 13, Gillispie 15, Carrollton 16, Greenfield 17, Griggsville 18, Barry 19.
MERRY WIDOW (Eastern): Henry W. Savage, mgr.): New York city 7-19.
MERRY WIDOW (Western): Henry W. Savage, mgr.): San Francisco, Cal., 7-20.
MIDNIGHT SONS (Lew Fields, mgr.): Boston, Mass., Feb. 28-20.
MISS MOLLY MAY: Chicago, Ill.—indefinite.
MISS NOBODY FROM STARLAND (Mort. H. Singer, mgr.): Chicago, Ill., Jan. 16—indefinite.
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York city Jan. 10—indefinite.
NEWLYWEDS AND THEIR BABY, THE (Geo. Gsell, mgr.): Cedar Rapids, Ia., 8, Iowa City 9, Davenport 10, Dubuque 11, Clinton 12, Indianapolis, Ind., 14-16, Anderson 17, Ft. Wayne 18, 19.
POWELL AND COHEN MUSICAL COMEDY (J. Kent Cohan, mgr.): Marion, Ind., 7-12, Frankfort 14-19.
POWERS, JAMES T. (The Shuberts, mgr.): Milwaukee, Wis., 6-12.
PRINCE OF BOHEMIA (Lew Fields, mgr.): Brooklyn, N. Y., 7-12.
PRINCE OF TO-NIGHT (Ed R. Salter, mgr.): Anniston, Miss., 8, Atlantic, Ga., 9, 10, Montgomery, Ala., 11, Mobile 12, Baton Rouge, La., 13, Alexandria 14, Shreveport 15, Texarkana, Tex., 16, Ft. Worth 17-19.
QUEEN OF THE MOULIN ROUGE: Philadelphia, Pa., Feb. 28-12, Boston, Mass., 14-26.
RED MILL: Los Angeles, Cal., 6-12, Bakersfield 13, Hanford 14, Fresno 15, Stockton 16, San Jose 17, Oakland 18, 19.
RING, BLANCHE (Lew Fields, mgr.): New York city Feb. 10—indefinite.
ROGERS, MAX (Klaw and Erlanger, mgrs.): Brooklyn, N. Y., 7-12.
SCHEFF, FRITZI (Charles B. Dillingham, mgr.): Cleveland, O., 6-12, Canton 14, Akron 15, Erie, Pa., 16, Youngstown, O., 17, Zanesville 18, Wheeling, W. Va., 19.
SCHOOL DAYS (Stair and Havlin, Inc., mgrs.): Chicago, Ill., 6-12, Peoria 13-19.
SIDNEY, GEORGE (Al. Herman, mgr.): Sharon, Pa., New Castle 9, Greensburg 10, Connellsville 11, Uniontown 12, Latrobe 14, Harrisburg 15, Reading 16, York 17, Frederick, Md., 18, Annapolis 19.
SILVER THREADS: Columbus, O., 7-9, Dayton 10-12, Chattanooga, Tenn., 14-19.
SOUL KISS (Eastern; John T. Pearsall, mgr.): Watertown, N. Y., 8, Oswego 9, Gloversville 11, Troy 12.
STUBBORN CINDERELLA (Mort H. Singer, mgr.): Seattle, Wash., 6-12.
SUNNY SIDE OF BROADWAY: Rochester, N. Y., 10-12.
SUPERBA (Edwin Warner, mgr.): Knoxville, Tenn., 7-9, Lexington, Ky., 10, Hamilton, O., 11, Lima 12, Detroit, Mich., 13-19.
TEAL'S, RAYMOND, MUSICAL COMEDY: Wichita, Kan.—indefinite.
THEY LOVED A LASSIE (H. C. Whitney, mgr.): Chicago, Ill., Oct. 31—indefinite.
THREE TWINS (Joseph M. Galtes, mgr.): Shreveport, La., 8, Texarkana, Tex., 9, Hot Springs, Ark., 10, Little Rock 11, 12, Memphis, Tenn., 13-19.
TIME, THE PLACE AND THE G[illegible] (Eastern: H. H. Frazee, prop.): Charleston, S. C., 8, Savannah, Ga., 9, Augusta 10, Brunswick 11, St. Augustine, Fla., 12, Jacksonville 13, 14, Columbus, Ga., 15, Macon 16, Athens 17, Rome 18, Anniston, Ala., 19.
TIME, THE PLACE AND THE G[illegible] (Western: H. H. Frazee, prop.): Superior, Wis., 8, Ishpeming, Mich., 9, Calumet 10, Hancock 11, Marquette 12, Escanaba 13, Saint Ste. Marie 14, Traverse City 15, Manistee 16, Cadillac 17, Big Rapids 18, Bay City 19.
TOP OF THE WORLD: Salina, Kan., 10.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Philadelphia, Pa., 7-12, Baltimore, Md., 14-19.
WIDOW JONES (G. L. Brigg, mgr.): Santa Fe, N. M., 8, Las Vegas 9, Raton 10, Trinidad, Colo., 11, Rockyford 12.
WINE, WOMAN AND SONG (M. M. Theise, mgr.): Santa Ana, Cal., 8, San Diego 9, 10, Santa Barbara 11, San Jose 12, San Francisco 13-19.
WIZARD OF WISELAND (Eastern: Harry Scott, mgr.): Albion, N. Y., 8, Warsaw 9, Perry 10, Jamestown 12, Corry, Pa., 14, Greenville 16, Warren, O., 17, Lorain 19.
YANKEE PRINCE, THE (Cohan and Harris, mgrs.): Jersey City, N. J., 6-12.
YOUNG BUFFALO (C. E. Blaney's Amusement Co.): St. Paul, Minn., 6-12.

MINSTRELS.

COHAN AND HARRIS' (J. B. Isaacs, mgr.): Baltimore, Md., 7-12.
DE RUE BROTHERS: East Bedford, Va., 8, Roanoke 9, Bedford City 10, Lexington 11, Staunton 12, Harrisburg 14.
DOCKSTADER'S, LEW (J. H. Decker, mgr.): New York city 7-12.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 16—indefinite.
FIELD'S (Al. G. Field, mgr.): Burlington, Ia., 8, Keokuk 9, Quincy, Ill., 10, Hannibal, Mo., 11, Moberly 12, Kansas City 13-19.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Rice, Minn., 7, 8, Royalton 9, 10, Becker 11, 12.
GUY'S NOVELTY (Mrs. A. L. Guy, mgr.): Alliance, O., 7-9, Massillon 10-12.
RICHARDS AND PRINGLE'S: Orlando, Fla., 8, Ocala 9, Gainesville 10, Palatka 11, Jacksonville 12, Tallahassee 14, Quincy 15, Bainbridge, Ga., 16, Thomasville 17, Albany 18, Americus 19.
VOGEL'S (John W. Vogel, mgr.): Martinsville, Ind., 8, Lebanon 9, Richmond 12.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Milwaukee, Wis., 7-12, Minneapolis, Minn., 14-19.
AVENUE GIRLS (Lou Cultin, mgr.): St. Louis, Mo., 7-12, Indianapolis, Ind., 14-19.
BEHMAN SHOW (Jack Singer, mgr.): Springfield, Mass., 7-9, Holyoke 10-12, New York City 14-19.
BIG REVIEW (Henry P. Dixon, mgr.): Albany, N. Y., 7-9, Troy 10-12, Jersey City, N. J., 14-16, Paterson 17-19.
BOHEMIANS (Al. Lubin, mgr.): Washington, D. C., 7-12, Baltimore, Md., 14-19.
BON TONS (Weber and Rush, mgrs.): New York city 7-12, Albany, N. Y., 14-16, Schenectady 17-19.
BOWERY (H. M. Rosenthal, mgr.): Boston, Mass., 7-12, New York city 14-19.
BRIGADIERS (Wash. Martin, mgr.): Indianapolis, Ind., 7-12, Louisville, Ky., 14-19.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Boston, Mass., 7-19.
CENTURY GIRLS (John Moynihan, mgr.): Kansas City, Mo., 7-12, St. Louis 14-19.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Newark, N. J., 7-12.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Newark, N. J., 7-12, Hoboken 14-19.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Hoboken, N. J., 7-12, New York city 14-19.
COZY CORNER GIRLS (Sam Robinson, mgr.): Paterson, N. J., 7-9, Jersey City 10-12, Boston, Mass., 14-26.
CRACKERJACKS (Harry Leoni, mgr.): Albany, N. Y., 7-9, Schenectady 10-12, New York City 14-19.
DAINTY DUCHESS (Weber and Rush, mgrs.): New York city 7-12, Providence, R. I., 14-16.
DREAMLANDS (Issy Grods, mgr.): Cincinnati, O., 7-12, Chicago, Ill., 14-19.
DUCKLINGS (Frank Calder, mgr.): New York city 7-12, Newark, N. J., 14-19.
EMPIRE (Jess Burns, mgr.): Detroit, Mich., 7-12, Chicago, Ill., 14-19.
FADS AND FOLLIES (Charles B. Arnold, mgr.): New York city 7-12, Philadelphia, Pa., 14-19.
FASHION PLATES (Harry Montague, mgr.): Buffalo, N. Y., 7-12, Detroit, Mich., 14-19.
FAY FOSTER (John Grieves, mgr.): Pittsburgh, Pa., 7-12, Washington, D. C., 14-19.
FOLLIES OF THE DAY (Barney Gerard, mgr.): St. Paul, Minn., 7-12, St. Joseph, Mo., 17-19.
FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Wheeling, W. Va., 7-9, Columbus, O., 10-12, Toledo 14-19.
FROLICSOME LAMBS (T. E. Block, mgr.): Chicago, Ill., 7-12.
GAIETY GIRLS (Pat White, mgr.): Philadelphia, Pa., 7-12, Wilkes-Barre 14-16, Scranton 17-19.
GAY MASQUERADERS (Harry Hill, mgr.): Schenectady, N. Y., 7-9, Albany 10-12, Boston, Mass., 14-19.
GINGER GIRLS (Hurtig and Seamon, mgrs.): Toledo, O., 7-12, Detroit, Mich., 14-19.
GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Louisville, Ky., 7-12, St. Louis, Mo., 14-19.
GOLDEN CROOK (Jacobs and Jorman, mgrs.): Brooklyn, N. Y., 7-19.
HASTINGS (Harry Hastings, mgr.): Kansas City, Mo., 7-12, Omaha, Neb., 14-19.
IMPERIALS (Sim William, mgr.): Chicago, Ill., 7-12, Milwaukee, Wis., 14-19.
IRWIN'S BIG SHOW: Baltimore, Md., 7-12, Washington, D. C., 14-19.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Louisville, Ky., 7-12, Cincinnati, O., 14-19.
JERSEY LILIES (Wm. S. Clark, mgr.): Cleveland, O., 7-12, Columbus 14-16, Wheeling, W. Va., 17-19.
JOLLY GIRLS (Richard Parton, mgr.): Scranton, Pa., 7-9, Wilkes-Barre 10-12, Paterson, N. J., 14-16, Jersey City 17-19.
KENTUCKY BELLES (Robert Gordon, mgr.): Minneapolis, Minn., 7-12, St. Paul 14-19.
KNICKERBOCKERS (Louis Robie, mgr.): Pittsburgh, Pa., 7-12, Buffalo, N. Y., 14-19.
LADY BUCCANEERS (Harry Strauss, mgr.): Toronto, Ont., 7-12, Buffalo, N. Y., 14-16.
LID LIFTERS (H. S. Woodhull, mgr.): Brooklyn, N. Y., Feb. 28-12, New York city 14-19.
LYRIC STOCK BURLESQUE (Ed. B. Franks, mgr.): Seattle, Wash.—indefinite.
MAJESTICS (Fred Irwin, mgr.): Washington, D. C., 7-12, Wheeling, W. Va., 14-16, Columbus, O., 17-19.
MARATHON GIRLS (Phil Sheridan, mgr.): Minneapolis, Minn., 7-12, Milwaukee, Wis., 14-19.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): New York city 7-12, Philadelphia, Pa., 14-19.
MERRY MAIDENS (Harry Hedges, mgr.): St. Joseph, Mo., 10-12, Kansas City 14-19.
MERRY WHIRL (Louis Epstein, mgr.): Chicago, Ill., 7-19.
MISS NEW YORK, JR. (Ed. Schappen, mgr.): Wilkes-Barre, Pa., 7-9, Scranton 10-12, Albany, N. Y., 14-16, Troy 17-19.
MORNING, NOON AND NIGHT (Walter Hemberg, mgr.): Philadelphia, Pa., 14-19.
MOULIN ROUGE (Chas. Edwards, mgr.): Philadelphia, Pa., 7-12, Scranton 14-16, Wilkes-Barre 17-19.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Omaha, Neb., 7-12, Minneapolis, Minn., 14-19.
QUEENS OF THE JARDIN DE PARIS: Detroit, Mich., 7-12, Chicago, Ill., 14-19.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Buffalo, N. Y., 7-12, Toronto, Ont., 14-19.
RENTZ-SANTLEY (George Leavitt, mgr.): Cincinnati, O., 7-12, Louisville, Ky., 14-19.
RIALTO ROUNDERS (Dave Kraus, mgr.): Chicago, Ill., Feb. 28-12, Cleveland, O., 14-19.
RICE AND BARTON'S (Chas. Barton, mgr.): Rochester, N. Y., 7-12, Schenectady 14-16, Albany 17-19.
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): St. Louis, Mo., 7-12, Kansas City 14-19.
ROSE HILL (Rice and Barton, mgrs.): Boston, Mass., 7-12, Springfield 14-16, Holyoke 17-19.
ROSE SYDELL (W. S. Campbell, mgr.): Philadelphia, Pa., 7-12, Newark, N. J., 14-16.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Toronto, Ont., 7-12, Rochester, N. Y., 14-19.
SAM DEVERE (Louis Starks, mgr.): Jersey City, N. J., 7-9, Paterson 10-12, New York city 14-19.
SAM SCRIBNER'S (Morris Weinstock, mgr.): New York city 7-12, Brooklyn, 14-26.
SAM T. JACK'S (Will Boehm, mgr.): Cleveland, O., 14-19.
SERENADERS (James Weedon, mgr.): Chicago, Ill., 7-12, Cincinnati, O., 14-19.
STAR AND GARTER (Al. Nathan, mgr.): Milwaukee, Wis., 7-12, Chicago, Ill., 14-26.
STAR SHOW GIRLS (John T. Baker, mgr.): Troy, N. Y., 7-9, Albany 10-12, Montreal, P. Q., 14-19.
TIGER LILIES (W. N. Drew, mgr.): Baltimore, Md., 7-12, Philadelphia, Pa., 14-19.
TOWN TALK (Barney Gerard, mgr.): New York city 7-12, Brooklyn, N. Y., 14-26.
TROCADEROS (C. H. Waldron, mgr.): Columbus, O., 7-9, Wheeling, W. Va., 10-12, Pittsburgh, Pa., 14-19.
UMPIRE (Chas. Donoghue, mgr.): Montreal, P. Q., 7-12, Toronto, Ont., 14-19.
VANITY FAIR (Harry Hill, mgr.): Providence, R. I., 7-12, Boston, Mass., 14-19.
WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): Boston, Mass., Feb. 28-12, Troy, N. Y., 14-16, Albany 17-19.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Brooklyn, N. Y., 1-12, New York city 14-19.
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Cleveland, O., 7-12, Pittsburgh, Pa., 14-19.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Brooklyn, N. Y., 7-19.

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CIRCUSES.

I X L RANCH WILD WEST (Roy Chandler, mgr.): Rio de Janeiro, Brazil, 4-14.

MISCELLANEOUS.

ALLEN, MAUD: Boston, Mass., 8, New York city 10.
BAKOOT AMUSEMENT SHOW: Cedartown, Ga., 7-12.
DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Crawfordsville, Ind., 7-12, Waperkoneta, O., 14-19.
FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Battle Creek, Mich., 9, Howard City 9, Sherwood 10, Ann Arbor 11, Lansing 12, Kalamazoo 13, 14, Lansing 15, Kalamazoo 16, Schoolcraft 17, Kalamazoo 18-20.
FLINT, HERBERT (H. Everett Pitkin, mgr.): Champaign, Ill., 7-12, Elgin 14-19.
GILPIN'S HYPNOTIC COMEDY (G. H. Gilpin, mgr.): Muncie, Ind., 7-20.
HOLMES, BURTON (Daniel Frohman, mgr.): New York city Jan. 9—indefinite.
NEWMAN THE GREAT (Hypnotist): Williston, N. D., 7-9, Minot 10-12.
LEONARD AMUSEMENTS (W. B. Leonard, mgr.): Stamford, Conn., 7-19.
LITCHFIELD, NEIL, TRIO: Flanagan, Ill., 8, Cornell 9, Shelby, Mich., 11.
POWERS' HYPNOTIC SHOW (Frank J. Powers, mgr.): Onaway, Mich., 7-9, Cheboygan 10-12, Sault Ste. Marie, Can., 14-19.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—indefinite.
SANTANELLI (L. J. Slevin, mgr.): Upper Sandusky, O., 8-12.
SMITH (Albert P. Smith, mgr.): Pennington, Ia., 7-9, Washington 10-12, Eldon 14-16, Keosaugua 17-19.
THURSTON, HOWARD (Dudley McAdow, mgr.): Minneapolis, Minn., 6-12, Indianapolis, Ind., 14-19.
VANDERGOULD, GREAT: Little Rock, Ark., 7-12.
WALDEN (S. Worden, mgr.): Calhoun, Ga., 8, Mt. Pleasant, Tenn., 9, Connersville 10, Cullman, Ala., 11, Tintonville, Tenn., 12.
WULLNER, DR. LUDWIG: New York city 8, 10, 12, Washington, D. C., 14.
YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Colomo, Wis., 6-12.

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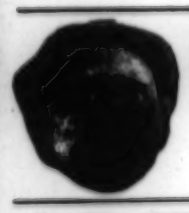

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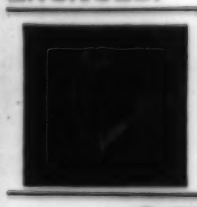

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